



University of Alberta
Edmonton

Department of Music
Faculty of Arts

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Fall '86

WILLIAM ALBRIGHT

DISTINGUISHED VISITING PROFESSOR

IN RECITAL

October 1 8:00 pm Convocation Hall

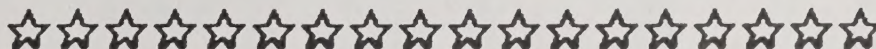
Ragtime and all that Jazz

A Concert with commentary tracing the development of American ragtime. Works by Scott Joplin, Joseph Lamb, Eubie Blake, James P. Johnson, Zez Confrey, Fats Waller and others.

October 8 8:00 pm Convocation Hall

WILLIAM ALBRIGHT, Piano, Organ and Harpsichord

Works by George Crumb, William Albright and W. C. Handy



TWO SERIES OF LECTURES

The Music of William Albright


1. Sept. 30. 3:30 pm FA 1-29 **Four Expressions**
2. Oct. 2. 3:30 pm FA 1-29 **The Cave of the Winds**
3. Oct. 7. 3:30 pm FA 1-29 **Sphaera: Computer and Electronic Music**
4. Oct. 9. 3:30 pm FA 1-29 **The State of Sacred Music: Hymns, Song to David, and Other Spiritual Music**

Contemporary Music

1. Oct. 3. 3:00 pm FA 2-34 **The Spirit of American Rhythm**
2. Oct. 6. 3:00 pm FA 2-34 **Three Tinkerers: Cage, Brant and Nancarrow Continue the Experimental Tradition**
3. Oct. 10. 3:00 pm FA 2-34 **The Un-Teaching of Composition/How a Composer Thinks**



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university of alberta department of music

— in recital —

WILLIAM ALBRIGHT

Harpsichord, organ, and piano

WEDNESDAY, OCTOBER 8, 1986, 8:00 P.M.

Pastoral Drone

George Crumb
(b. 1929)

Four Fancies for harpsichord (1979)
Excentrique
Mirror Bagatelle
Musette
Danza ostinata

William Albright
(b. 1944)

Sphaera for piano and computer-
generated tape (1985)

William Albright
(b. 1944)

INTERMISSION

The King of Instruments: a Parade
of Music and Verse (1978)

William Albright
(b. 1944)

Introduction
The Manuals
The Pedals
The Flues
The Mixtures
The Flutes

The Principals
The Sesquialtera
The Reeds
The Clarion and the Fagott
The Gamba
The Celeste

The Organist

William Meilen, narrator

St Louis Blues

W. C. Handy
arr. by Fats Waller

Technical production by Garth Hobden

Murtagh-McFarlane Concert Management

convocation hall, old arts building

PROGRAM NOTES

by William Albright

PASTORAL DRONE, by George Crumb, was conceived as an evocation of an ancient "open-air" music in one continuous movement. The underpinning of the work is provided by relentless drones executed on the pedals. The periodic "bending" of the basic drone sound (a lower D-sharp and a higher G-sharp) announces the principal structural articulations of the work. The drone is overlaid by strident, sharply-etched rhythms in the hands and the dynamic throughout is sempre fortissimo ("boldly resounding"). The characteristic sound of Pastoral Drone will suggest a kind of colossal musette. The work was commissioned by the American Guild of Organists and was premiered at their National Convention of 1984 in San Francisco. I provided registration and editorial assistance.

FOUR FANCIES for Harpsichord, commissioned by Douglas Reed with a grant from the Mesker Trust Fund of Evansville, Indiana, was written while I was in residence at the American Academy in Rome, 1979. The title of the suite evokes the fancies (fantasies) of 17th-century English keyboard music; and it provides four distinct approaches to idiomatic writing for the instrument.

The first movement, "Excentrique", is not so much like the character piano pieces by such Romantic composers as Moskowski and Grieg, as it is like a French overture, complete with extravagant ornaments and obsessive dotted rhythms. The piece is to be played "pompously, on the border of sanity." The second movement, "A Mirror Bagatelle" (pun intended), exploits the harpsichord's two manuals and its ability to provide the same pitches with different colors and timing -- in a word, heterophony.

"Musette" is the French word for bagpipes; it is also a typical movement of a Baroque suite. The last movement, "Danza ostinata," owes its existence to several predecessors: Near-Eastern music, Boogie-woogie, the Spanish composer Soler and Terry Riley. The harpsichord is a superb rhythm instrument because of its strongly accented timbre. For this reason, the harpsichord sounds best when it is made to dance.

Overall, the key relationships among the four movements -- C, G, F, C -- form a neatly classical design.

SPHAERA ("sphere" in English) is the product of a commission from the MIT Experimental Music Studio, made possible by a New Works grant from the Massachusetts Council on the Arts and Humanities. I created the work's computer part this winter, using the computer facilities of the MIT Studio.

The work came about as a result of a challenge, through the commission, to deal with the electronic music medium that I had neglected for some fourteen years (Organbook II, with its movement Last Rites, was my last major attempt in synthesized sound). Perhaps the continuing maturity of the computer music field, perhaps the attraction of composing for the brilliant pianist David Burge, led me to accept the task.

The piece itself, in five sections and almost thirteen minutes in duration, explores the capacity of computer-generated sound to produce "super-human" results--in other words, its great access to spirituality and the divine. There exist in this piece at least three examples of this:

SPHAERA continued

- (1) in the first and fourth sections, sonorities which serve as extensions of two kinds of unique piano resonances -- one high, the other low and muted -- attain a timeless quality beyond the capability of any single acoustic instrument or voice, with the possible exception of the organ;
- (2) in the scherzo-like fourth section, piano-like sounds are unleashed at furious, almost devilish speed, confronting and taunting the pianist; and
- (3) throughout the piece, the ability of the tape music to position itself in two dimensions of the concert space through four channel reproduction is exploited, often in significant structural ways.

Sphaera seems obsessed with two pitches in particular registers: an F-sharp in the highest octave of the piano and a low A-natural in the lowest full octave on the keyboard. These two pitches can be visualized as points on the opposite sides of a shape's circumference--for example, on a circle or sphere. Notes inside the two poles can be imagined as defining central points of odd-shaped ellipses or of distorted, amoeba-like forms. Notes outside those poles could be considered the sonic metaphor for a planet's rings. The connection with astronomy is not coincidental, as I hope I have captured a bit of the sense of musica mundi ("music of the spheres") explained by medieval theorists. I believe synthesized music may well work best when yearning for the ineffable.

I wish to acknowledge the assistance of the staff of the MIT Experimental Studio for making this project possible, and I wish to particularly express my gratitude to Keith Hamel and Miller Puckette, assistants to the work.

THE KING OF INSTRUMENTS, a parade of music and verse for organ and narrator, is an affectionate parody of the world of the pipe organ and the organist. There are, perhaps, some relatively obscure references to organ lore, but since the intent is entertainment, not didactics, it will help the listener's appreciation not a whit to understand exactly what they are.

For those who insist, however, the text does include some recitations of organ parts, such as the **MANUALS** -- that is, the organ keyboards bearing such names as Great, Positiv and Swell --and pipe classifications -- the brassy **REEDS**, for example, and the remainder of the pipework, the **FLUES**.

There are also many citations of stop-names. The **MIXTURES** are stops consisting of two or more ranks of pipes that sound high harmonics, while the **SESQUIALTERA** is a two-rank stop sounding lower harmonics and used mainly to produce an interesting solo colour in combination with other stops. The **CLARION** and the **FAGGOTT** are two reed stops, the former typically trumpet-like, the latter, somewhat like a loud bassoon (the German and Italian words for bassoon are respectively Faggott and fagotto). The **GAMBA** is a "string" sound on the organ, and the **CELESTE** is a combination of two ranks of pipes, one slightly off-tune, to produce a warm, undulating effect.

The verse was written over a period of several months from 1977-1978 in collaboration with the poet Eugene Haun, a poet at Eastern Michigan University. The music was written rapidly in a few weeks, and was premiered shortly thereafter by the organist David Craighead at the inauguration of the new organ at Sacred Heart Church at the University of Notre Dame. The builder of this organ, Walter Holtkamp, Jr., commissioned the work.

ABOUT THE COMPOSER

WILLIAM ALBRIGHT (born 1944, Gary, Indiana) has concertized widely in Europe, Canada, and the United States, specializing in concerts of new music for organ and piano. Although he has premiered over thirty new works written by American and European composers, he is also widely known as an interpreter of classic ragtime and early jazz styles such as Harlem stride and boogie-woogie.

Albright is probably best known for his keyboard works, though he has produced works for almost every medium, several which involve electronic, visual and theatrical elements. His church music, original in style, has also won enthusiasm. He has been the recipient of many commissions and awards, among them The Queen Marie-Jose Prize (for Organbook I), an award from the American Academy of Arts and Letters, Fulbright and Guggenheim Fellowships, a Symphonic Composition Award, two National Endowment for the Arts grants, and two Koussevitzky Composition Awards. In 1979 he held the post, Composer-in-Residence at the American Academy in Rome; in the same year, his composition Stipendium peccati was selected as a United States entry for the International Society of Contemporary Music. A recording of his work for solo piano, Five Chromatic Dances, was selected in 1981 as the entry in the UNESCO-International Rostrum of Composers.

William Albright has been composer-in-residence or guest composer for a number of schools and festivals, including the University of Southern California, the University of Wisconsin at River Falls, the University of Colorado and for Portland, Oregon Summer Concerts. A superb concert organist, he has been guest artist at the Vienna International Organ-Art Festival, two national conventions of the American Guild of Organists, the Hartt College International Festival of Contemporary Organ Music, The University of Nebraska Symposium on the Organ, and The New Music Americana Festival. In 1985 he was guest artist for the Sinzig (Germany) Festival of "Organ Music since 1980." His teachers have included Ross Lee Finney, Olivier Messiaen, George Rochberg and Aaron Copland in composition, while he cites Marilyn Mason as his principal organ teacher.

Albright is presently Professor of Music Composition at The University of Michigan, where he is also Associate Director of the Electronic Music Studio. In 1973 he was honored with a Distinguished Service Award from that institution. He is currently completing an opera, The Magic City, a commission from the University's School of Music. Albright has pursued research in live electronic music, and his organ commissioning series, started in 1975, has already made substantial contributions to the literature for that instrument.

Organ works composed by William Albright are available on CRI, Nonesuch, and Crystal recordings. A contract with Musical Heritage Society has already produced four piano records -- notably the music of James P. Johnson and Albright's own "rag" composition. Albright also appears as performer or composer on Advance, Crystal, Grennadilla, Trilogy, Opus One and five other CRI releases. His compositions are published principally by C. F. Peters, Elkan-Vogel, Jobert (Presser) and E. B. Marks.



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ECKHARDT - GRAMATTE
NATIONAL MUSIC COMPETITION
WINNER - 1986

INGRID ATTROT, SOPRANO

WITH

CHE ANNE LOEWEN, PIANIST

FRIDAY, OCTOBER 17, 1986

12:15 P.M.

CONVOCATION HALL
OLD ARTS BUILDING

Programme

WOLF	Nein, junger Herr Wir haben beide lange Zeit geschwiegen Mein Liebster ist so klein Mein Liebster singt Schweig' einmal still Nun lass uns Frieden schliessen (from the Italienisches Liederbuch)
GARANT	Cage d'oiseau
BRITTEN	The Poet's Echo Echo My heart... Angel The Nightingale and the Rose Epigram Lines written during a sleepless night
WEBERN	Op. 12 Der Tag ist vergangen Die geheimnisvolle Flöte Schien mir's, als ich sah die Sonne Gleich und Gleich
WEINZWEIG	Private Collection

This tour is sponsored by the
S. C. Eckhardt-Gramatté National Music Competition,
Brandon, Manitoba.



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

WORDS AND MUSIC

Tuesday, October 21, 1986 at 5:00 p.m.
Convocation Hall, Old Arts Building

Suleika, Op. 14.....Franz Schubert
Suleikas zweiter Gesang, Op. 31..... (1797-1828)
Gretchens Bitte, Op. posthumous.....
Die junge Nonne, Op. 43, No. 1.....

Merrill Tanner, soprano
Carmen Corbett, pianist

From Ariettes Oubliées.....Claude Debussy
C'est l'extase (1862-1918)
Il pleure dans mon couer
L'ombre des arbres
Chevaux de bois

Richard Chung, tenor
Helen Stuart, pianist

Der Musensohn, Op. 92, No. 1.....Franz Schubert
Rastlose Liebe, Op. 5, No. 1.....
Der Wanderer, Op. 4, No. 1.....
Erkönig, Op.....

Roland Fix, baritone
Carmen Corbett, pianist

Convocation Hall, Old Arts Building

THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

THE NICHOLAS ARTHUR
KILBURN
MEMORIAL CONCERT 1986

EUGENE ISTOMIN, PIANIST

Friday, October 24, 1986 at 8:00 p.m.
Convocation Hall, Old Arts Building
University of Alberta

Nicholas Arthur Kilburn Memorial Concert Series

This series of annual concerts was organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors by his sons the late Nicholas Weldon and Peter (B.A., University of Alberta, 1929).

PROGRAMME

Sonata in A major,
Hob. XV/12 (1767)

Joseph Haydn
(1732-1809)

Andante

Minuet: Trio

Finale

Sonata in F-sharp minor,
Op. 11 (1832)

Robert Schumann
(1810-1856)

Introduzione (Un poco adagio:
Allegro vivace)

Aria

Scherzo e intermezzo (Allegro vivace)

Finale (Allegro un poco maestoso)

INTERMISSION

Four Impromptus, Op. 90 (1827)
No. 2 in E-Flat
No. 3 in G-Flat

Franz Schubert
(1797-1828)

Prelude in F major, Op. 32,
No. 7 (1891)

Sergei Rachmaninoff
(1873-1943)

Oriental Sketch

Sergei Rachmaninoff
(1873-1943)

Lullaby,
(transcribed by
Rachmaninoff, 1941)

Peter Tchaikowsky
(1840-1893)

Etude Tableaux,
Op. 39, No. 9 (1911)

Sergei Rachmaninoff
(1873-1943)

EUGENE ISTOMIN

Internationally acknowledged as one of the leading pianists of our time, Eugene Istomin has also been called the most distinguished pianist America has ever produced. His powerful virtuosity, rare poetic intellect and unerring sense of style have won him acclaim as a recitalist, orchestra soloist and chamber player.

The career of this versatile and consummate musician was dramatically launched some 40 years ago when within one year he won two of the most important prizes of the time — the Leventritt Award, which presented him with the New York Philharmonic under Arthur Rodzinski, and the Philadelphia Orchestra Youth Award, an orchestral debut with Eugene Ormandy conducting. Since then he has played more than 3000 concerts with orchestra and in recital on several continents. Mr. Istomin has performed with virtually all of the world's leading orchestras with such noted conductors as Leonard Bernstein, Zubin Mehta, Erich Leinsdorf, Seiji Ozawa, Georg Solti and Rafael Kubelik, among others.

Complimenting Mr. Istomin's long-established career as a soloist are his celebrated performances with the legendary Istomin-Stern-Rose Trio which he formed in 1960 with Isaac Stern and Leonard Rose.

Mr. Istomin's artistry is truly reflective of the great musical traditions of the past half-century. Today at the peak of his maturity, Eugene Istomin has fulfilled that early promise and has emerged as one of the world's master musicians.

Mr. Istomin's exclusive management:
ICM Artists, Ltd.



university of alberta department of music

— in recital —

ERIC HOOVER, FLUTIST

with

SYLVIA SHADICK-TAYLOR, PIANIST

THURSDAY, OCTOBER 30, 1986 8:00 P.M.

PROGRAMME

Sonate Largo-Allegro	Gaetano Donizetti
Berceuse, Op. 24, No.5	Joachim Andersen
Abendlied	Robert Schumann
The Seventh Healing Song of John Joseph(Blue) for Flute and Tape	James DeMars
Sicilienne et Burlesque	Alfredo Casella

INTERMISSION

Sonata for Flute Solo, Op. 24 Questioning Jaunty Introspective Rakish	John La Montaine
Deuxième Sonate A l'aise, mais sans lenteur (Pastorale) Andante Assez vif	Philippe Gaubert
Carnaval de Venise, Op. 14	P.A. Génin

convocation hall, old arts building

ERIC HOOVER, described by the press as "one of America's foremost young flutists", is a professor of flute at Arizona State University. During the summer season he is principal flutist at the Brevard Music Centre in North Carolina where he appears frequently as a soloist. Before joining the faculty at Arizona State he was professor of flute at the University of Illinois where he was recognized as being "consistently outstanding" on a university-wide listing of excellent teachers. He has been a member of the (Presidential) United States Army Band, Washington, D.C. and principal flutist of the San Antonio Symphony Orchestra.

Recently, Eric Hoover has appeared throughout the United States and Canada as a recitalist/clinician for local artists series and flute clubs, at over fifty colleges and universities and major music conferences. He was invited to perform on the programs of the National Flute Association conventions in San Francisco, Dallas, Seattle and Philadelphia. His three-part article "Tips for Playing Auditions" has been published by The Instrumentalist magazine.

Mr. Hoover appears through the cooperation of
Arizona State University



ENCOUNTERS

Design: Cindy Bouwers

Sunday,
November 2, 1986
Convocation Hall

8:00 p.m.

The Department of Music
presents

ENCOUNTERS II

The Second in a Series
of Four Concerts

Artistic Directors:
Leonard Ratzlaff
Malcolm Forsyth

Program:

Sonetto 123 del Petrarca
(Années de Pelerinage -
"Italie") (c. 1839)
Concert Etude in D flat
Major
('Waldresrauschen') (1848)
Liebestod
(Tristan und Isolde) (1867)
Franz Liszt
(1811-1886)

Ernesto Lejano (piano)

Psalm 107 (1986)
Gerhard Krapf
(b. 1924)

Marnie Giesbrecht-Segger
(organ)
Harold Wiens (baritone)

INTERMISSION

PROGRAMME NOTES

AND

TEXTS AND TRANSLATIONS

Sonetto 123 del Petrarca
(Années de Pelerinage - "Italie")
Concert Etude in D-flat Major
("Waldesrauschen")
Liebestod
(Tristan und Isolde)

Franz Liszt
(1811-1886)

Wagner - Liszt

1986 marks the 100th anniversary of Franz Liszt's death. Born in Raiding, Hungary in 1811, "The year of the great comet", his career shone with undiminished brilliance for more than fifty years as a virtuoso pianist (some say the most formidable of the century), composer, teacher, conductor, and arranger. Many of his compositions have prophetic aspects which foreshadow developments even of the 20th century. "My sole ambition as a composer," he once declared, "is to hurl my javelin into the infinite space of the future." He believed that no chord could sound absolutely foreign to a given key, no matter how distant or far-removed it might seem - a step to atonality.

The Sonetto 123 del Petrarca from the second book of the Années de Pelerinage ("Years of Pilgrimage") is one of three inspired by the poems of Petrarch, first conceived by the composer in 1838-39, during his stay with Countess d'Agoult in Rome, as songs for high tenor. Ten years later he revised them for the collection "Italie", in which they appear.

Like Chopin, Liszt composed piano etudes which are not bone-dry exercises for the practice room but serious compositions for the concert hall, combining technical difficulty with high artistic purpose. While most of Chopin's etudes are devoted to a specific problem of pianistic technique, Liszt's etudes (of which the Waldesrauschen is an example) incorporate a repertory of pianistic problems.

Liszt continued

Liszt the transcriber is, in the opinion of 19th-century music aficionados, without peer. His contemporaries were of the opinion that he could translate almost anything for the piano and get a startling likeness to the original. His transcription of Wagner's Liebestod does not exhibit grandiloquent virtuosity. It is, in my view, a warm-hearted tribute to his beloved friend and son-in-law, Richard Wagner. (Interestingly, a Liszt song, Ich möchte hingehn, contains the famous Tristan chord note for note, with one slight change [D natural in the very first chord instead of D sharp]. It was composed in 1845, many years before Wagner's Tristan und Isolde. "That's your chord, Papa", Wagner said. "At least, now it will be heard," Liszt answered.)

Bela Bartòk said about Liszt:

The essence of Liszt's compositions we must find in the new ideas, to which the composer was the first to give expression, and in the bold pointing towards the future. These things raise Liszt as a composer to the ranks of the great.... It is humanly very understandable that he did not reject his romantic century, with all its exaggerations. From this comes his own exaggerated rhetorical pathos, and no doubt it also explains the concessions he made to the public, even in his first works. But whoever picks out only these weaknesses - and there are still some music lovers who do - does not see the essence behind them.

(Ernesto B. Lejano)

PSALM CVII für Bariton und Orgel

Gerhard Krapf
(b. 1924)

This setting attempts to reflect the primary theme of Psalm 107, a call to thanksgiving ('die sollen dem Herren danken' -- 'Let them thank the Lord') as man's reaction to all conditions of living ordained by God, and to accept them as good and beneficial ('. . . und er segnete sie' -- 'He also blessed them'). The eternal dimension of God's continuous creation is acknowledged by the straight/retrograde organ introduction and coda, respectively, underscoring the two poles of man's existence within God's plan: thanksgiving ('Danket dem Herrn' -- 'Thank the Lord') and meditation and prayer ('Wer ist weise und behält dies . . . -- "Who would be wise and keep this in his heart . . .').

The composition was written with Harold Wiens' compelling voice and the Convocation Hall organ in mind.

Text and Translation

Danket dem Herrn; denn er ist sehr freundlich,

O give thanks to the Lord, for he is most gracious
und seine Güte währet ewiglich.

and his kindness endures forever.

So sollen sagen, die erlöst sind durch den Herrn,

Let the redeemed of the Lord say so,
die er aus der Not erlöst hat

whom He has redeemed from trouble

und die er aus den Ländern zusammengebracht hat

and whom he has gathered together from the lands,

vom Aufgang, vom Niedergang, von Mitternacht und vom Meer.

from the east, the west, from midnight, and from the sea.

Die irregingen in der Wüste, in ungebahntem Wege,

They that wandered in the desert on rough roads,

Und fanden keine Stadt, da sie wohnen konnten,

finding no city in which to dwell,

hungrig und durstig, und ihre Seele verschmachten;

hungry and thirsty, and their soul fainting within them;

Text and Translation continued

die zum Herrn riefen in ihrer Not,
they that cried to the Lord in their trouble
Und er errettete sie aus ihren Ängsten.
and whom he delivered from their distress,
und führte sie einen richtigen Weg,
leading them by a straight way
dass sie gingen zur Stadt, da sie wohnen konnten:
so that they reached a city in which they could dwell,
die sollen dem Herren danken
let them thank the Lord
für seine Güte und für seine Wunder,
for his kindness and for the miraculous deeds
die er an den Menschenkindern tut,
which he accords to the children of men!
dass er sättigt die durstige Seele
For he satisfies the thirsty soul
und füllet die hungrige Seele mit Gutem.
and fills the hungry soul with good things.
Die da sitzen mussten in Finsternis und Dunkel,
They that must sit in darkness and gloom,
gefangen in Zwang und Eisen,
imprisoned in bondage and iron
darum dass sie Gottes Geboten ungehorsam gewesen waren
for having disobeyed God's commandments
und das Gesetz des Höchsten geschändet hatten,
and for having defiled the law of the most High
dafür ihr Herz mit Unglück geplagt werden musste,
wherefore their hearts were plagued by misfortune
dass sie dalagen und ihnen niemand half;
so that they lay prostrate with none to help;
die zum Herrn riefen in ihrer Not,
they that cried to the Lord in their trouble
und er half ihnen aus ihren Ängsten
and whom He delivered from their distress,
und führte sie aus Finsternis und Dunkel
leading them out of darkness and gloom

Text and Translation continued

und zerriss ihre Bande:

and smashing their shackles,

die sollen dem Herren danken

let them thank the Lord

für seine Güte und für seine Wunder,

for His kindness and for the miraculous deeds

die er an den Menschenkindern tut,

which He accords to the children of men!

dass er zerbricht eherne Türen

For He shatters the doors of bronze

und zerschlägt eiserne Riegel.

and demolishes bolts of iron.

Die Narren, so geplagt waren

The fools who were afflicted

um ihrer Übertretung willen

because of their transgressions

und um ihrer Sünde willen

and because of their sins

dass ihnen ekelte vor aller Speise

so that they loathed all food

und sie todkrank wurden;

and became sick to death;

die zum Herrn riefen in ihrer Not,

they that cried to the Lord in their trouble

und er half ihnen aus ihren Ängsten;

and whom He delivered from their distress,

er sandte sein Wort

sending his word,

und machte sie gesund und errettete sie,

healing them and saving them

dass sie nicht starben:

from dying,

die sollen dem Herren danken

let them thank the Lord

für seine Güte und für seine Wunder,

for His kindness and for the miraculous deeds

Text and Translation continued

die er an den Menschenkindern tut,

which he accords to the children of men,

und Dank opfern und erzählen

and let them bring offerings of thanks and tell

seine Werke mit Freuden.

of his works rejoicing.

Die mit Schiffen fuhren auf dem Meer,

They that went in ships on the sea

und trieben ihren Handel in grossen Wassern;

doing business on the great waters,

die des Herrn Werke erfahren haben

they that experienced the Lord's work

und seine Wunder im Meer

and his wonders of the sea

wenn er sprach und einen Sturmwind erregte,

when he spoke and raised a stormy wind

der die Wellen erhob,

which stirred up the waves

und sie gen Himmel fuhren und in den Abgrund fuhren,

so that they were raised to the sky and flung to the bottom,

dass ihre Seele vor Angst verzagte,

that their soul despaired with fright,

dass sie taumelten und wankten wie ein Trunkener

that they reeled and staggered as though drunk

und wussten keinen Rat mehr;

and were at their wit's end;

die zum Herrn schrieen in ihrer Not,

they that shouted to the Lord in their trouble

und er führte sie aus ihren Ängsten

and whom He led out of their distress,

und stillte das Ungewitter,

calming the storm

dass sich die Wellen legten

that the waves subsided

und sie froh wurden, dass es still geworden war

and that they were glad that quiet returned

Text and Translation continued

und er sie zu Lande brachte nach ihrem Wunsch:

and that He brought them to the desired haven;

die sollen dem Herren danken

let them thank the Lord

für seine Güte und für seine Wunder

for His kindness and for the miraculous deeds

die er an den Menschenkindern tut,

which he accords to the children of men;

und ihn bei der Gemeinde preisen,

let them praise him in the congregation

und bei den Alten rühmen.

and extol him in the assembly of the elders.

Er machte Bäche trocken

He dried up rivers

und liess Wasserquellen versiegen,

and drained springs of water

dass ein fruchtbar Land zur Salzwüste wurde

that fertile land turned into salty barrenness

um der Bosheit willen derer, die darin wohnten.

because of the wickedness of its inhabitants.

Er machte das Trockene wiederum wasserreich

Again, he made the desert rich with water

und im dürren Lande Wasserquellen

and in barren land he created springs of water.

und hat die Hungrigen dahingesetzt,

He has so located the hungry

dass sie eine Stadt zurichteten,

that they built a city

da sie wohnen konnten,

in which they could live,

Äcker besäen und Weinberge pflanzen möchten

that they might sow the fields, plant the vineyards

und die jährlichen Früchte gewinnen.

and reap the annual crops.

und er segnete sie,

And he blessed them

Text and Translation continued

dass sie sich sehr mehrten,
that they multiplied
und gab ihnen viel Vieh.
and He gave them ample livestock.
Sie waren niedergedrückt
when they were bent
und geschwächt von dem Bösen,
and weakened by evil
das sie gezwungen und gedrunken hatte.
that oppressed and afflicted them,
Er schüttete Verachtung auf die Fürsten
he poured contempt on the princes
und liess sie irren in der Wüste, da kein Weg ist,
and made them wander in the trackless desert;
und schützte den Armen vor Elend
and he shielded the poor from misery
und mehrte sein Geschlecht wie eine Herde.
and augmented their tribe like flocks.
Solches werden die Frommen sehen
This shall the righteous behold
und sich freuen;
and rejoice;
und aller Bosheit wird das Maul gestopft werden.
and all wickedness shall be muzzled.
Wer ist weise und behält dies?
Whoever is wise to perceive,
So werden sie merken,
will notice
wie viel Wohltaten der Herr erzeigt.
how many blessings the Lord bestows.
Danket dem Herrn; denn er ist sehr freundlich,
O give thanks to the Lord, for he is most gracious
Und seine Güte währet ewiglich.
and his kindness endures for ever.

(tr. Gerhard Krapf)

THE CROWN OF ARIADNE

R. MURRAY SCHAFER
(b. 1933)

The Crown of Ariadne is Part IV of R. Murray Schafer's larger work Patria. Based on the legend of Theseus in the Labyrinth, it is a Suite for solo harp consisting of a Prelude ('Ariadne Awakens') and five Dances ('Ariadne's Dance', 'Dance of the Bull', 'Dance of the Night Insects', 'Sun Dance', and 'Labyrinth Dance'). In a complete performance of Patria the dances are presented as ballet.

The music features a large array of percussion instruments -- cymbals, drums, triangles, bells, and ankle bells -- all to be played by the harpist. In addition, the use of metal and wooden beaters, a guitar pick, and a pre-recorded part for harp and percussion (in two dances not to be performed this evening) contribute to both a typically sensitive Schafer soundscape and a most original visual spectacle.

After its premiere in May 1979 John Kraglund wrote (in the Globe and Mail) that The Crown of Ariadne drew "the warmest reception any contemporary work has earned in many months".

(Michael Bowie)

DIVERTIMENTO IN B FLAT, K. 287

WOLFGANG A. MOZART
(1756-1791)

"Everybody looked astonished for I played as though I was the greatest violinist in Europe." Thus Wolfgang reported to his father after playing the first violin part of the present Divertimento at a concert in Munich a few months after its composition in June, 1777.

In reply Leopold wrote "I am not surprised that everyone was astonished, for you do not know how well you play the violin". The work is indeed a vehicle for virtuoso violin playing: the first violinist, in one of the most technically demanding parts (particularly with regard to upward range) in all the composer's output, carries most of the melodic material throughout, and, in the Finale, assumes the roles of both distressed prima donna and Flash Harry. The rest of the ensemble is cast in a definitely accompanying role, no doubt determined by the musical establishment of the Countess Lodron, by whom the Divertimento was commissioned.

Although originally written for indoor entertainment, this Divertimento was often performed in Mozart's day as open air music in Summer, possibly with the addition of an opening and closing March. The Thema of the second movement is a Gavotte, and, not unexpectedly, the first violin dominates the Variations, with a moment for the horns in Variation 3 and a canon between the viola and first violin in the fourth Variation. The distinctive first Minuet, not merely a dance movement, takes on a very 'personal' expressiveness: in its melodic phrases, for example, and the change to the minor key in its Trio. The second Minuet is considerably more countrified. Meanwhile, the Adagio, with its wonderfully long melodic line, offers perhaps the most intricate ornamentation of a solo part to be found in this composer's music. The final movement opens with a seemingly tragic recitative (to be heard again later) for the first violin, but it is not until the Molto allegro bursts in, quoting a Southern German song 'D' Bäurin hat d' Katz verlor'n' ('The Farmer's Wife has lost the Cat'), that we understand what had so upset our heroine and that Mozart had been enjoying another one of his infamous leg-pulls.

(Michael Bowie)

Emil Skarin Fund

Payment of artist's fees for this ENCOUNTERS program is made possible by a donation from the Emil Skarin Fund Committee at the University of Alberta.

Encounters III

The third program of the Encounters series will take place on Saturday, January 10, at 8:00 p.m. in Convocation Hall, featuring works by Schilling, Mendelssohn, Bartók, and Crumb.

Donations

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available at the door during intermission and following the concert. All donations should be directed to the Department of Music in support of the Encounters music series. All contributions qualify for a matching grant from the Provincial Government and income tax receipts will be issued by the University for all donations over \$10.00.

Arts Building Renovations

Some inconveniences have arisen caused by the renovations of the Old Arts Building. Until further notice, wheelchair access and washroom facilities are unavailable in the Arts Building. Washrooms can be found in the Business Building located a short distance north east of the hall and also in Rutherford Library, just south east of the Arts Building.

**The Crown of Ariadne
(1979)**

R. Murray Schafer
(b. 1933)

Ariadne Awakens
Ariadne's Dance
Dance of the Bull
Dance of the Night
Insects

Nora Bumanis (harp)

**Divertimento in B Flat,
K. 287 (1777)**

Wolfgang A. Mozart
(1756-1791)

Allegro
Andante grazioso:
 Thema con sei variazioni
Menuetto
Adagio
Menuetto
Andante - Molto allegro

Laszlo Klein (horn)
Kay McCallister (horn)
Norman Nelson (violin)
Siludette O'Connor (violin)
Nicholas Pulos (viola)
Jan. Urke (bass)

Technical production by Garth Hobden



The Department of Music
of
The University of Alberta
presents

O P E R A S C E N E S

ALFRED STROMBERGS - MUSICAL DIRECTOR
ALAN ORD - STAGE DIRECTOR
SYLVIA TAYLOR - PIANIST
BETTY KOLODZIEJ - COSTUMES

Thursday and Friday, November 6 and 7, 1986 at 8:00 p.m.
Convocation Hall, Old Arts Building

From Act I of "The Magic Flute".....Wolfgang Amadeus Mozart
(1756-1791)

Tamino.....Richard Chung
1st Lady.....Debbie Wiebe
2nd Lady.....Kathleen Corcoran
3rd Lady.....Brenda Randall

From Act I of "Così fan tutti".....Wolfgang Amadeus Mozart
Fiordiligi.....Kathleen Neudorf
Dorabella.....Shauna Still

From Act I of "The Elixir of Love".....Gaetano Donizetti
(1797-1848)

Adina.....Dorothy Leonard
Memorino.....Richard Chung

From Act II of "Così fan tutti".....Wolfgang Amadeus Mozart
Fiordiligi.....Kathleen Neudorf
Dorabella.....Liliane Cromer

From Act I of "Albert Herring".....Benjamin Britten
(b. 1913)

Albert.....Darald Bantel
His Mother.....Deborah Coombe
Three Children.....Debbie Wiebe
Dorothy Leonard
Brenda Randall

From Act II of "Don Pasquale".....Gaetano Donizetti
Norina.....Kathleen Corcoran
Don Pasquale.....Dwayne Barr

From "La Serva Padrona".....Giovanni Battista Pergolesi
(1710-1736)

Umberto.....Roland Fix
Serpina.....Darlene Schubert
Vesponse.....Darald Bantel



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

JOHN M^CPERSON, trombone, euphonium

and

JANET SCOTT-HOYT, piano

with

THE MALCOLM FORSYTH TROMBONE ENSEMBLE

MALCOLM FORSYTH, trombone

KATHRYN MacINTOSH, trombone

JOHN M^CPERSON, trombone

CHRISTOPHER TAYLOR, bass trombone, contra-bass trombone

Sunday, November 9, 1986 at 8:00 p.m.

Convocation Hall, Old Arts Building

Sonata in F Minor.....Georg Philipp Telemann
Andante cantabile (1681-1767)

Allegro

Andante

Vivace

Sonata for Trombone and Piano (1954).....Kazimierz Serocki
Allegro (b. 1922)

Andante molto sostenuto

Allegro vivace

Duke Ellington Medley.....arr. J. M^CPerson

INTERMISSION

Quartet '61.....Malcolm Forsyth
Ostinato: Andantino (b. 1936)

Adagio con moto

Vivace, alla burlesca

Locus Iste (1869).....Anton Bruckner
(1824-1896)

arr. R. Sauer

Quartet '74.....Malcolm Forsyth

Risoluto, marcato ma leggero

Andante ritmico

Andante - Allegro come una toccata

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

BRUCE VOGT
Pianist in Recital

Monday, November 10, 1986 8:00 p.m.

PROGRAMME

- Reminiscences de Norma** 1841
- Sposalizio** 1838, rev. 1850's
from "Années de Pèlerinage" Deuxième Année: Italie
- Après une Lecture de Dante** 1839, rev. 1849
fantasia quasi sonata
from "Années de Pèlerinage" Deuxième Année: Italie

INTERVAL

- Bénédiction de Dieu dans la Solitude** 1847
from "Harmonies poétiques et religieuses"
- Variationen über das Motiv von Bach** 1862
"Weinen, Klagen, Sorgen, Zagen"
- Elegie: Die Zelle in Nonnenwerth** 1843, rev. 1880

Convocation Hall, Old Arts Building

PROGRAMME NOTES

Reminiscences de "Norma"

In the nineteenth century, it was common for a piano virtuoso to include in his recital a fantasy on themes from a popular opera. Most of these fantasies were simply pot-pourris of melodies crudely strung together and decorated with impressive but empty embellishments. In 1841, Liszt wrote to Marie d'Agoult that he was "working like a madman", having discovered a new possibility for these works. The fantasies that Liszt created at this time - including those on Bellini's Norma and Mozart's Don Giovanni - demonstrate the dramatic potential of this genre, while maintaining an astonishing level of pianistic innovation.

Sposalizio

This piece, written ca 1838-40 when Liszt was in Italy with Marie d'Agoult, takes its inspiration from Raphael's painting of the same name, depicting the marriage of the Virgin. The music, with its Impressionistic sonorities, offers a sensitive recreation of the mood of the painting - particularly in the evocations of bell sounds. Furthermore, through its presentation and eventual combination of themes and motives, it suggests a remarkable sense of musical perspective paralleling the visual perspectives of Raphael's canvas.

Après une Lecture de Dante

The main title of this work refers to a poem of the same name by Victor Hugo. But the reference to Hugo's poem was a later addition. Liszt's composition was in fact inspired by Dante's Divine Comedy, a work he had known since the early 1830's. The first sketch of this composition - titled a "Fragment dantesque" - dates from 1839.

At the beginning of Dante's great epic, the poet finds himself at the midpoint of his life in a dark wood, having lost the "Path that does not stray" while pursuing worldly success. His subsequent journeys make redemption possible. This must have had enormous resonance for Liszt who, at the time he was composing this work, was also preparing to abandon his career as a concert virtuoso - a career he had come to despise - in order to establish a new cultural centre at Weimar.

The many allusions to Dante's Inferno give this composition a strange and compelling atmosphere. It is also one of Liszt's most original and cogent large-scale forms.

Bénédiction de Dieu dans la Solitude

Liszt's Franciscan Catholicism was a profound inspiration throughout his life, although some have seen an amusing contradiction in the zest with which he lived his secular life. But for Liszt there was no such contradiction: his religious feelings exerted a powerful influence over all his strivings. Indeed, his polemics on behalf of art and other artists and even his love letters typically were expressed in language of religious fervour and conviction.

This work is based on a poem by Lamartine which describes a mystical experience bringing to the poet a sense of harmony with the universe and a freedom from doubt and despair. In Humphry Searle's words:

"[The music expresses] the feeling of mystical contemplation which Beethoven attained in his last period but which is rarely found elsewhere in music. The touching simplicity of the final passage shows that Liszt, like Beethoven, could express the most sublime thoughts in completely unadorned language."

Variationen über das Motiv von Bach

Written after the death of Liszt's eldest daughter Blandine in 1862, this work uses the chromatically falling bass line from Bach's Cantata #12: Weinen, Klagen, Sorgen, Zagen sind der Christen Traenbrot ["Weeping, complaints, sorrows, fears are the Christian's lot"]. Liszt's variations - which might be better called a passacaglia - are remarkable for their concentrated expression of unrelenting grief, rage and despair.

The final section of Bach's Cantata is the chorale "Was Gott tut, das ist wohlgetan"[What God does is for the best"]. In Liszt's work, this same chorale comes as a miraculous consolation after a dramatic buildup of almost unbearable chaos.

Die Zelle in Nonnenwerth

Nonnenwerth is an island in the Rhine with a ruined monastery and a chapel which Liszt used as a retreat during the summers of the early 1840's.

The work originated as a setting of a poem about love abandoned with the monastery (Die Zelle) acting as a symbol of loss and death. Liszt subsequently wrote four versions for piano, and the metamorphosis over the years is extreme. Little is left of love abandoned: instead, there remains a sense of profound resignation with echoes of ghostly chanting and distant bells from the long deserted monastery.

ARTIST'S BIOGRAPHICAL NOTES

Bruce Vogt is one of Canada's most exciting and mature interpreters of the piano literature. His solo repertoire is immensely varied, and over the past few years, he has developed a special interest in the music of Franz Liszt, an interest which culminated in his recent all-Liszt concert debut in London, England.

An outstanding teacher as well as performer, Mr. Vogt is well known for the master classes and workshops he has given at Universities, schools, and in smaller communities. At present, he is an assistant professor of music at the University of Victoria

Mr. Vogt's teachers in Canada included Damjana Bratuz and Anton Kuerti. He also studied in England, Switzerland, Italy, and the U.S.A. His many recitals given across Canada and the United States include appearances at the National Arts Centre and the St. Lawrence Centre. He has performed with the orchestras of Montreal, Quebec City, Hamilton, London and Thunder Bay, and has made many tapes for CBC Radio.

A recording featuring an all Liszt programme will be released later this year.

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University of Alberta

Department of Music

presents

LUBA and IRENEUS ZUK

piano duo

Wednesday, November 19, 1986

8:00 p.m.

CONVOCATION HALL
OLD ARTS BUILDING

PROGRAMME

Variations on a theme by
Joseph Haydn, Op. 56 b

Johannes Brahms
(1833-1897)

Capriccio (1964)

Michael Baker *
(b. 1941)

Fantasy (1982) **

David Keane *
(b. 1943)

Ronde Villageoise (1986 version) **

Clermont Pépin *
(b. 1926)

Intermission

Seven Pieces from "Mikrokosmos"

Bela Bartok
(1881-1945)

Bulgarian Rhythm
Chord and Trill Study
Perpetuum Mobile
Short Canon and its Inversion
New Hungarian Folk Song
Chromatic Invention
Ostinato

Second Sonata (1983) **

George Fiala *
(b. 1922)

Allegro energico
Cantilena: Andante sostenuto
Scherzo-Finale: Allegro giusto

Paganini Variations (1941)
(b. 1913)

Witold Lutoslawski

* Canadian composer

** Edmonton premiere

PROGRAMME NOTES

MICHAEL BAKER (b. 1941)

Although not a native Canadian, Michael Baker, born in Florida, moved to Canada in 1958. Studying at the University of British Columbia, he obtained a Bachelor of Music degree under the tutelage of Jean Coulthard and Elliot Weisgarber. He returned to the United States to complete a Masters degree at Western Washington State in 1972. These studies were augmented by sessions with Malcolm Arnold at the Shawnigan Summer School of the Arts in 1971 and 1972, and training under Lennox Berkley in England in 1975. Commissions from well known artists and prestigious arts organizations including the National Ballet of Canada, the Canadian Arts Trio and the Toronto Dance Theatre have resulted in a varied body of works which have been performed in the U.S.A., Europe, the Orient and the South Pacific. The Capriccio for Two Pianos composed during his University of British Columbia days, represents what Baker terms the "Contemporary-Romantic" nature of his work. Among his other works are two ballets, "The Letter" and "Washington Square", works for orchestra, chamber ensembles, piano and voice.

CAPRICCIO FOR TWO PIANOS (1964)

True to the nineteenth century capriccio form suggested by the title, this work is in ternary form. The repetitive, rhythmic opening is answered by a new theme in the contrasting section which is driven through several permutations of tempo and texture. The overall impressionistic effect is achieved through manipulation of augmented and seventh chords and parallel movement. This twentieth century capriccio illustrates Baker's effective blending of "neoclassical" and "neoromantic" idioms.

DAVID KEANE (b. 1943)

Born in the United States, David Keane obtained his musical training (B.Sc., B.Mus., M.Mus.) at the Ohio State University where, in 1963, he was the first composer to use the new and embryonic electronic music studio. He remained particularly interested in electronic music and while still a student began to produce works for film, radio and television as well as music for the concert hall. After a short period of performing and composing in Vancouver, British Columbia, Keane was appointed director of Queen's University Electronic Music Studios in 1970. His works have been performed and broadcast throughout North America and Europe. His book, "Tape Music Composition", considered a major contribution to the field, was published in 1980 by Oxford University Press (London).

FANTASY (1982)

The Fantasy for two pianos was commissioned by Luba and Ireneus Zuk for a premiere performance in March, 1982. The Ukrainian-Canadian background of the Zuks suggested the possibility of finding a starting place among the great wealth of Ukrainian folk music. The kernel of the Fantasy is the remarkably simple tune, "Where Will We Spend the Night?". Certainly, the title was chosen with the traditional sense of the term (fantasy, fancy, fantasia) in mind. But also, the term "fantasy" suggests the literary genre in which wonderful, magical events can take place in the normal order of things. In the Fantasy for two pianos I have sought to create the illusion that both the simple Ukrainian tune and the pianos themselves undergo the gentle but somewhat magical transformations that befit a fantasy.

(David Keane)

CLERMONT PEPIN (b. 1926)

At eleven years of age Clermont Pépin was presented by Wilfrid Pelletier to the audiences of the Quebec and Montreal Symphony Orchestras as a composer and conductor. He studied in Montreal with Claude Champagne and Artur Letondal, at the Curtis Institute of Philadelphia, the Royal Conservatory of Music of Toronto and again in Montreal. Winning the Prix d'Europe in 1949 as pianist, Pépin went to study piano with Yves Nat and Lazare Levy and composition and analysis with Arthur Honegger, André Jolivet and Olivier Messiaen. The influence of these musical forces and the study of works by Schonberg, Berg and Messiaen on his writing, style and aesthetic is evident in his experiments with serialism and striving for conciseness, greater rhythmic variety and a keen sense of contrast. His career took him back to Montreal where he rose to the position of director of the Conservatoire. His teaching and administrative duties in this post did not preclude the compositional activity which delved further into the serial techniques he explored in Paris. The extensive body of his works includes ballets, works for orchestra, electronic modes, chamber ensembles, voice and piano, among them the important Symphony No. 3, "Quasar", five String Quartets, and a series of "Monades" - works for various combinations of instruments.

RONDE VILLAGEOISE (1961, rev. 1986)

This work is an excerpt from the ballet L'OISEAU-PHENIX based on a Canadian legend collected by Marius Barbeau and written in 1956. The "Ronde villageoise" is the opening piece of the ballet which was premiered in 1956 by Les Grands Ballets Canadiens, with a choreography by Ludmilla Chiriaeff on a scenario by François Gernier. The two-piano version was written in 1961 and extended in 1986.

(Clermont Pépin)

GEORGE FIALA (b. 1922)

Born in Kiev, in the Ukraine, George Fiala became a naturalized Canadian in 1955. His training and background are largely European. Studies at the Tchaikovsky Conservatory in Kiev under Ukrainian composer Volodmyr Groudine, Lev Revutsky, Boris Liatoshynsky and Andrew Olkhovsky were enhanced by opportunities to exchange ideas with Prokofiev, Shostakovitch and Khatchaturian. Further studies were undertaken with Hansmaria Dombrowski in Berlin and Leon Jongen in Brussels. While in Belgium he came into contact with and was influenced by the new Parisian school represented by Boulez, Nigg and Leibowitz. Fiala brought all this experience to Montreal in 1949 where he has been composing, performing as pianist and organist, and teaching ever since. As a commissioned composer his contribution to Canadian music has been to reconcile his more traditional method of composition with the principles of serialism. His works after 1960 illustrate this syncretism, an accomplishment which is perhaps most truly representative of the contemporary Canadian spirit. Of his many works - orchestral, chamber, vocal, piano - major ones are Capriccio, Musique Concertante, Concerto for Violin and Symphony No. 4, "Ukrainian".

SECOND SONATA FOR TWO PIANOS (1983)

When writing program notes to a piece of instrumental music, the main difficulty is rather obvious: instrumental music does not usually have any program and therefore should not require program notes at all. Even the simplest program notes often only contribute to clouding the real meaning of a given musical work. Therefore, the purely musical content cannot be explained - least of all "clarified" - by any kind of literary notes, no matter who writes them or what is said. These program notes to my SECOND SONATA for Two Pianos contain no striking revelations, no deep "insight" whatsoever into its meaning. Very simply, my Sonata is a musical work for two performers enjoying what they are doing and hoping to infect with their enthusiasm every real music lover in the audience. This is exactly why the SONATA closes on a happy note reminiscent of the ragtime music. And why, disregarding the possible contradiction in terms, the composer wouldn't mind at all if his SECOND SONATA for Two Pianos became known as the "RAGTIME" SONATA.

(George Fiala)

The University of Alberta
Department of Music

presents

THE MADRIGAL SINGERS

Leonard Ratzlaff, conductor
Helen Stuart, accompanist

with guests
Kuniko Furuhashi, mezzo soprano
John Valleau, tenor
Nora Bumanis, harp
David Hoyt and Kay McCallister, horns

SUNDAY, NOVEMBER 23, 1986

8:00 P.M.

PROGRAMME

Three Canadian Motets:

God, the Master of this Scene (1962)	Harry Somers (b. 1925)
Rise up, my love (1924)	Healey Willan (1880-1968)
Ave verum corpus (1982)	Imant Raminsh (b. 1943)

Two Songs for Male Chorus:

Nachthelle (1826)	Franz Schubert (1797-1828)
Ständchen (1827)	
	John Valleau, tenor
	Kuniko Furuhashi, mezzo soprano
	Helen Stuart, piano

Programme (continued)

Four Songs for Female Chorus,
Harp and Two Horns, Op. 17 (1860)

Johannes Brahms
(1833-1897)

1. Es tönt ein voller Harfenklang
2. Lied von Shakespeare
3. Der Gärtner
4. Gesang aus Fingal

Nora Bumanis, harp
David Hoyt and Kay McCallister, horns

INTERMISSION

Come Again, sweet love doth now invite (1597)

John Dowland
(1563-1626)

Pose un gran Foco (1591)

G.P. da Palestrina
(1525-1594)

Fair Phyllis I saw sitting all alone (1599)

John Farmer
(1565-1630)

Sally McIntosh, soprano
Edette Gagné, alto
Wayne Lemire, tenor
Sean Bodie, bass

Weep, o mine eyes (1599)

John Bennett
(1575-1614)

All creatures now are merry minded (1601)

Gamelan (1980)

Murray Schafer
(b. 1933)

Three Canadian Folk Songs (1982)

Derek Holman
(b. 1931)

1. The Greenland Whale
2. The False Bride
3. The Bluebird

Helen Stuart, piano

Ave verum corpus

Ave verum corpus natum de Maria Virgine,

Hail, true body born of the Virgin Mary,
vere passum, immolatum in cruce pro homine.

Truly suffering, sacrificed on the cross for man.
Cujus latus, perforatum, vero fluxit sanguine.

Whose side, when pierced, truly flowed with blood.
Esto nobis praegustatum mortis in examine.

Be to us a foretaste in death's agony.

O clemens, O pie, O dulcis, Fili Mariae, Amen.

O gentle, O sweet, O loving son of Mary. Amen.

Nachthelle (Night shine)

Die Nacht ist heiter und ist rein

The night is serene and pure

Im allerhellsten Glanz,

And shines most brilliantly,

Die Häuser schau'n verwundert drein,

The houses look upon it with wonder,

Steh'n übersilbert ganz.

They are blanketed with a silver glow.

In mir ist's hell so wunderbar,

This prospect also fills me with wonder,

So voll und übervoll,

I am overcome by it;

Und waltet drinnen frei und klar

'Feelings of joy rule my heart,

Ganz ohne Leid und Groll.

No trace of sorrow or rancour.

Ich fass' in meinem Herzenshaus

In my heart's prison I cannot fathom

Nicht all das reiche Licht,

The richness of light before me,

Es will hinaus, es muss hinaus,

I will break out, I must break out,

Die letzte Schranke bricht!

The last barrier must be broken!

Die Nacht ist heiter

Texts and Translations (continued)

Ständchen (Serenade)

Zögernd leise, in des Dunkels nächt'ger Stille
Soft approaching, in the silence of the darkness,
Sind wir hier, und den Finger sanft gekrümmt,
We are here, and with fingers gently curled,
Leise pochen wir an des Liebchens Kammertür;
Softly knocking on the beloved's chamber door;
Doch nun steigend, schwellend, hebend,
But now growing, swelling, rising,
Mit vereinter Stimme laut
As one voice together
Rufen aus wir hoch vertraut:
Loudly we call with one accord:
Schlaf du nicht, wenn der Neigung Stimme spricht.
Sleep no more, when the voice of longing speaks.

Sucht ein Weiser nah und ferne
Should a wise man look far and wide
Menschen einst mit der Laterne
For good companions with his lantern,
Wieviel selt'ner dann als Gold,
He would have to look very hard,
Menschen uns geneigt und hold;
For true friends are rarer than gold;
Drum wenn Freundschaft spricht, Liebe spricht,
As with friendship, so it is with love,
Schlaf du nicht, Freundin, Liebchen, schlaf du nicht.
Sleep not, dearest friend and beloved, sleep not.

Aber was in allen Reichen
But what treasure of all treasures
Wär dem Schlummer zu vergleichen?
Can compare with sleep's great pleasures?
Drum statt Worten und statt Gaben
So instead of words and gifts
Sollst du nun auch Ruhe haben,
You must also now have rest,
Noch ein Grüsschen, noch ein Wort,
Just one greeting, just one word,
Es verstummt die frohe Weise.
And our joyful song is silenced.
Leise schleichen wir uns wieder fort.
Quietly we will slip away.

Texts and Translations (continued)

Es tönt ein voller Harfenklang

Es tönt ein voller Harfenklang,
Harp notes ring forth,
Den Lieb' und Sehnsucht schwellen,
Increasing love and longing;
Er dringt zum Herzen tief und bang
They pierce, deep and quivering, to my heart,
Und lässt den Auge quellen.
And leave my eyes o'erflowing.

O rinnet, Tränen, nur herab,
Fall then, my tears;
O schlage, Herz, mit Beben!
Heart, throb and tremble;
Es sanken Lieb' und Glück ins Grab,
Love and happiness lie in the grave,
Verloren ist das Leben!
My life is lost!

- Friedrich Ruperti

Lied (Song)

Komm herbei, komm herbei, Tod!
Come away, come away, death!
Und versenk in Zypressen den Leib.
And in sad cypress let me be laid.
Lass mich frei, lass mich frei, Not,
Fly away, fly away, breath,
Mich erschlägt ein holdseliges Weib.
I am slain by a fair cruel maid.
Mit Rosmarin mein Leichenhemd,
My shroud of white, stuck all with yew,
O bestellt es!
O prepare it!
Ob Lieb' ans Herz mir tödlich kommt,
My part of death, no one so true
Treu hält es.
Did share it.

Texts and Translations (continued)

Lied (continued)

Keine Blum', keine Blum' süß

Not a flower, not a flower sweet

Sei gestreut auf den schwärzlichen Sarg.

On my black coffin let there be strown;

Keine Seel', keine Seel' grüss

Not a friend, not a friend greet

Mein Gebein, wo die Erd' es verbarg.

My poor corpse, where my bones shall be thrown.

Um Ach und Weh zu wenden ab;

A thousand thousand sighs to save,

Bergt alleine

Lay me, O where

Mich, wo kein Treuer wall' ans Grab

Sad true lover never find my grave,

Und weine.

To weep there.

- Shakespeare, tr. by Schlegel

Der Gärtner (The Gardener)

Wohin ich geh' und schaue, in Feld und Wald und Tal,

Wherever I go or look, in field and wood and valley,

Vom Berg hinab in die Aue: Viel schöne, hohe Fraue,

From mountain down to meadow, I greet you a thousandfold,

Grüss' ich dich tausendmal.

Loveliest and noble lady.

In meinem Garten find' ich viel Blumen, schön und fein,

In my garden I find many a lovely, delicate flower;

**Viel Kränze wohl draus wind'ich und tausend Gedanken bind'
ich und Grüsse mit darein.**

Many garlands from them I weave, with a thousand thoughts
and greetings in them intertwined.

Ihr darf ich keinen reichen, sie ist zu hoch und schön,

None of these dare I offer her, she is too high and fair;

Die müssen alle verbleichen, die Liebe ohnegleichen

They all must wither away, but only love without compare

Bleibt ewig im Herzen stehn.

Remains forever in the heart.

Der Gärtner (continued)

Ich schein' wohl froher Dinge, und schaffe auf und ab,
I tend happy things and labour back and forth,
Und ob das Herz zerspringe, ich grabe fort und singe
And though my heart should break I dig away and sing,
Und grab' mir bald mein Grab.
But soon will dig my grave.

- Joseph von Eichendorff

Gesang aus Ossian's "Fingal" (Song from Ossian's "Fingal")

Wein' an den Felsen der brausenden Winde,
Weep on the rocks of roaring winds,
Weine, o Mädchen von Inistore!
O maid of Inistore!
Beug' über die Wogen dein schönes Haupt,
Bend thy fair head over the waves,
Lieblicher du als der Geist der Berge,
Thou lovelier than the ghost of the hills,
Wenn er um Mittag an einem Sonnenstrahl
When it moves, in a sunbeam, at noon
über das Schweigen von Morven fährt.
Over the silence of Morven!
Er ist gefallen, dein Jüngling liegt darnieder,
He is fallen! Thy youth is low,
Bleich sank er unter Cuthullins Schwert.
Pale beneath the sword of Cuthullin!
Nimmer wird Mut deinen Liebling mehr reizen,
No more shall valour raise thy love
Das Blut von Königen zu vergiessen.
To match the blood of kings.
Trenar, der liebliche Trenar starb,
Trenar, graceful Trenar died,
O Mädchen von Inistore!
O maid of Inistore!
Seine grauen Hunde heulen daheim,
His grey dogs are howling at home;
Sie sehn seinen Geist vorüberziehn.
They see his passing ghost.
Sein Bogen hängt ungespannt in der Halle,
His bow is in the hall unstrung.
Nichts regt sich auf der Heide der Rehe.
No sound is in the hill of his deer.

- Scottish trad., tr. anon.

Texts and Translations (continued)

Pose un gran Foco

Pose un gran foco nel mio petto amore,

Warm thou my soul with love's fire, Oh, sweet one,

Che m'arse un tempo il cor con viva forza!

The flame that burns within like the blazing sun!

Ma sdegno giusto ogni gran foco ammorza.

But from this fire in fear, alas, I must run.

- tr. Maynard Klein

UNIVERSITY OF ALBERTA MADRIGAL SINGERS

List of Members 1986-87

Soprano

Twylla Augustson
Lynn Butts
Liliane Cromer
Virginia Dufresne
Kim Mattice
Sally McIntosh
Darlene Schubert
Janet Tonin

Alto

Edette Gagné
Alison Grant
Maria Lehn
Barbara McKinley
Joy-Anne Murphy
Ann Marie Neudorf
Marla Zapach

Tenor

Ian Armstrong
Richard Chung
Ross French
Glen Halls
Wayne Lemire
Myles McIntosh

Bass

Dwayne Barr
Sean Bodie
Graham Brockley
Roland Fix
Anthony Lau
Michael Prokopiw

Tonight's concert will be broadcast on CBC 740 AM "Sunday Arts" between 6:00 and 8:30 a.m. and on CBC 90.9 FM Stereo "That Time of the Night" 8:00 to 9:00 p.m. on December 7, 1986.



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

THE UNIVERSITY OF ALBERTA

CONCERT BAND

SUNDAY, NOVEMBER 23, 1986

3:00 P.M.

PROGRAMME

Water Music Suite (1715)
Allegro, Air, Minuet, Hornpipe, Finale

G. F. Handel
(1685-1759)
arr. H. Kay

L'Arlesienne Suite No. 1
Prelude, Minuetto, Carillon

G. Bizet
(1839-1875)
arr. D. Godfrey

Excerpts from Lohengren
Finale Act 1, 'Elsa's Entrance to
the Cathedral', Prelude to Act III

R. Wagner
(1813-1883)
arr. E. Osterling

La Fiesta Mexicana
Aztec Dance

R. Owen Reed
(b. 1910)

Linden Lea (Song)

R. Vaughan Williams
(1872-1958)

Soloist - Dwayne Barr, baritone

Suite in E^b (1909)
Chaconne, Intermezzo, March

G. Holst
(1874-1934)

March - Glasgow Fair

J. Howe
(b. 1936)

The CONCERT BAND will perform again in Convocation Hall on April 5th, 1987 at
3:00 p.m.

Convocation Hall, Old Arts Building

THE CONCERT BAND

1986 - 1987

Flute

Cecilia Anders, Staff
Patricia Abbott, Educ.
Kelly Bray, Arts
Annette Croteau, Fac. St-Jean
Clare Eccles, Arts
Lauri Hunt, Zoology
Norma Hamilton, Arts
Beth Kauffman, Educ.
Janice Kmiech, Sci.
Bonne Mah, Bus.
Robertta Mazurenko, Educ.
Jan-Marie Olson, Bus.
Deb Perkins, Arts
Susan Skipworth, Arts
Maureen Von Tigerstrom, Ed.Spec.

Oboe

David Marco, Classics

Clarinet

Heather Bonin, Arts
Heather Konrad, Sci.
Lorraine Krawchuk, Arts-Spec.
Tara Krotowich, Fac. St-Jean
Anne-Marie Purschwitz, Arts
Keith Swinton, Arts
Krista Stefan, Sci.

Bass Clarinet

Shannon Hilding, Eng.

Alto Saxophone

Karen Heaton, Med. Lab
Garrett Jones, Bus.
Brian Olson, Elec. Eng.
Mike Spindloe, Arts

Tenor Saxophone

Mike Guthier, Alumni
Darryl Youzefowich, Arts

Trumpet

Patricia Dray, Music
Karen Koester, Educ.
Mark Laurensse, Sci.
Robert Lea, Arts
Bill Simpson, Sci.

French Horn

Colette Frauenfeld, Spec. Stud.
*Eileen Hofs, Bus.
Susan McGregor, Educ.
Jacquie Pylypiuk, Bus.
Jeffrey Schneider, Educ.

Trombone

Jim Campbell, Staff
Patrick Lema, Arts
Linda Reinholdt, Educ.
Kevin Shupenia, Spec. Stud.

Euphonium

Lillian More, Arts
Shirley Seutter, Educ.

Tuba

Roger Gillies, Educ.
David Wiley, Alumni

Percussion

Tom Banks, Educ.
Pennie Hoffman, Arts
Scott Martin, Arts
**Graeme Peppink, Educ.
Rob Westbury, Arts

*Concert Band Manager: Eileen Hofs
**Stage Manager: Graeme Peppink



university of alberta department of music

— in recital —

THE UNIVERSITY OF ALBERTA

STAGE BAND

Neil Corlett, conductor

MONDAY, NOVEMBER 24, 1986

8:00 P.M.

Programme

I'm Beginning to See The Light

Comp. Bourke
Arr. Nestico

Solos: Ben Hett - alto saxophone
Allan Gilliland - trumpet

Darn That Dream

Comp. Van Heusen
Arr. Mantooth

Solos: Allan Gilliland - flugelhorn
Allen Mulhall - guitar

My One and Only Love

Comp. Wood
Arr. Taylor

Solos: Ben Hett - alto saxophone

Tribute

Comp. & Arr. Mintzer

Solos: Auby Axler - piano
Allan Gilliland - trumpet
Dennis Mitchell - tenor saxophone

Shoehorn Shuffle

Comp. & Arr. Mantooth

Solos: Allen Mulhall - guitar
Auby Axler - piano

INTERMISSION

convocation hall, old arts building

Programme (continued)

Back to Basie	Comp. & Arr. Pendowski
Solos: Auby Axler - piano Allan Gilliland - trumpet	
Finders Keepers	Comp. & Arr. Lawn
Solos: Ben Hett - alto saxophone Auby Axler - piano Allen Mulhall - guitar	
Wave	Comp. Jobim Arr. Mantooth
Solos: Allan Gilliland - flugelhorn Ben Hett - alto saxophone Dennis Mitchell - tenor saxophone	
Licks and Tricks	Comp. & Arr. Hooper
Solos: Steve Potter - tenor saxophone Auby Axler - piano	
Incredible Journey	Comp. & Arr. Mintzer
Solos: Steve Potter - tenor saxophone Mike Chiasson - baritone saxophone Martin Lord - drums	

THE UNIVERSITY OF ALBERTA STAGE BAND 1986-87

Saxophones

Ben Hett
Colleen Irwin
Steve Potter
Dennis Mitchell
Mike Chiasson

Piano

Auby Axler

Guitar

Allen Mulhall

Trumpets

Allan Gilliland
Todd Thronson
Duncan Mackey
Larry Knopp
Judy Wishloff

Bass

Wendy Simpson

Drums

Martin Lord

Trombones

Darryl Bokvist
Rob Campbell
Nancy Partlon
Linda Reinholdt
Wendy LePoole

Percussion

Bob Burke

NOON HOUR CONCERT
VOCAL SOLOS and DUETS
Fine Arts-Stairwell
Wednesday, Dec. 3.

Two Duets 1)"Skromna" (The Modest Maid)
2)"Dyby Byla Kosa Nabrosena"
(The Slighted Heart) By A. Dvorak (1841-1904)

Darlene Schubert & Liliane Cromer
Assisted by Prof. A. Strombergs

"Salce, Salce, Ave Maria"
From: "Otello" By G. Verdi (1813-1901)

Debbie Wiebe
Assisted by Brenda Bodner

"Blicke Mir Mich in die Lieder" By G. Mahler (1860-1911)

Liliane Cromer
Assisted by Prof. A. Strombergs

"Il Lacerato Spirito"
From: "Simon Boccanegra" By G. Verdi

Dwayne Barr
Assisted by Elsie Hepburn

A Duet from "Ariadne auf Naxos" By R. Strauss (1864-1949)

Deborah Coombe & Twylla Augustin
Assisted by Prof. A. Strombergs

"Mein Herr Marquis"
From: "Die Fledermaus" By J. Strauss (1804-1849)

Darlene Schubert
Assisted by Prof. A. Strombergs

"Non Piu Andri" By W.A. Mozart (1756-1791)

Dwayne Barr
Assisted by Elsie Hepburn

(over)

" Ein Bisschen Zärtlichkeit"

From: "Die Tanzerin Fanny Elssler" By J. Strauss

Darlene Schubert & Liliane Cromer
Assisted by Prof. A. Strombergs

The University of Alberta

Department of Music

In Recital

WORDS AND MUSIC

Wednesday, December 3, 1986
8:00 p.m.

Convocation Hall
Old Arts Building

Gretchen am Spinnrade (Goethe), Op. 2.....Franz Schubert
Nacht und Träume (M. von Collin), Op. 43, No. 2 (1797-1828)
Liebesbotschaft (Rellstab), Schwanengesang
Deux Poèmes (Aragon).....Francis Poulenc
"C" (1899-1963)
Fêtes Galantes

Lauressa Eaton, soprano
* Darolyn M^CCrostie, pianist

From Twelve Poems of Emily Dickinson.....Aaron Copland
Nature, the gentlest mother (b. 1900)
There came a wind like a bugle
Why do they shut me out of Heaven?
The world feels dusty
Heart, we will forget him

Merrill Tanner, soprano
Helen Stuart, pianist

From Ariettes Oubliées.....Claude Debussy
Romance (Bourget) (1862-1918)
Dans le jardin (Gravelot)
La mer est plus belle (Verlaine)
Le Colibri (Le Conte de Lisle).....Ernest Chausson
Sérénade Italienne (Bourget) (1855-1899)
Les Papillons (Gauthier)

Richard Chung, tenor
Carmen Corbett, pianist

From Schwanengesang.....Franz Schubert
Der Atlas (Heine)
An Meer
Der Doppelgänger
Verschwiegene Liebe (Eichendorff).....Hugo Wolf
Verborgenheit (Moericki) (1860-1903)
Epiphanias (Goethe)

Roland Fix, baritone
Helen Stuart, pianist

* The Department of Music acknowledges with thanks the volunteer service of Mrs. M^CCrostie.

C H A M B E R M U S I C

AT THE UNIVERSITY OF ALBERTA
Final Concert No. 1

Monday, December 15, 1986
8:00 p.m.

Convocation Hall
Old Arts Building

Canzona per suonar.....Giovanni Gabrieli
La Spiritata (1557-1612)

Canzona seconda

Larry Knopp and Allan Gilliland, trumpets
Mike Kryvenchuk and Rod Densmore, trombones

Divertimento for Marimba and

Alto Saxophone (1971).....Akira Yuyama

Roxanne Zahara, alto saxophone

Bruce Anderson, marimba

Duet for Marimba and Vibraphone (1983).....Daniel Levitan

Geoff Whittal, marimba

Bob Burke, vibraphone

Sonata No. 2 for Violoncello and

Piano in F major, Op. 99 (1886).....Johannes Brahms

Third movement - Allegro passionato (1833-1897)

Fourth movement - Allegro molto

Ann Scott, violoncello*

Leo Parth, piano

INTERMISSION

Sonata for Violin and Piano

in E minor, K. 304 (1778).....Wolfgang Amadeus Mozart

Allegro (1756-1791)

Tempo di Minuetto

Patrick Harrower, violin

Shauna Harrower, piano

Trio for Piano, Violin and Horn

in E-flat major, Op. 40 (1865).....Johannes Brahms

Andante

Scherzo - Allegro

Adagio mesto

Finale - Allegro con brio

Elizabeth Laich, piano

Yoko Wong, violin*

Lazslo Klein, horn

*The Department of Music gratefully acknowledges the
contribution of these musicians from the community.

Final Concert No. 2 will take place in Convocation hall on
Tuesday, December 16, 1986, 8 p.m.

C H A M B E R M U S I C

AT THE UNIVERSITY OF ALBERTA
Final Concert No. 2

Tuesday, December 16, 1986
8:00 p.m.

Convocation Hall
Old Arts Building

Quintet for Wind Instruments (1956).....Walter Piston
First movement - Animato (1894-1976)

Third movement - Scherzo

Fourth movement - Allegro comodo

Allison Grant, flute
David Hayman, clarinet
Joanne Mulesa, oboe
Sherry Goethe, bassoon
Mark Patsula, French horn

Sonata for Flute and Piano

in D major, Op. 94 (1942-44).....Sergei Prokofiev
First movement - Moderato (1891-1953)

Third movement - Andante

Second movement - Scherzo - Presto

Allison Grant, flute
Barbara Ritz, piano

Sonata No. 2 for Violoncello and Piano

in F major, Op. 99 (1886).....Johannes Brahms
Allegro vivace (1833-1897)

Adagio affettuoso

Allegro passionato

Allegro molto

Victoria Ingenhousz, violoncello*
Brandon Konoval, piano

INTERMISSION

Quintet for Piano and Strings

in E-flat major, Op. 44 (1842).....Robert Schumann
First movement - Allegro brillante (1810-1856)

Third Movement - Scherzo - Molto vivace

Anne McDougall and Cathy Boehm-Eichner, violins

Stephen Collins, viola

Diana Nuttall, violoncello*

Elaine Dunbar, piano

Trio for Horn, Violin and Piano, Op. 44.....Lennox Berkeley
Allegro (b. 1903)

Lento

Moderato

Anne McDougall, violin
Susan Klein, horn
Carol Pfeiffer, piano

*The Department of Music gratefully acknowledges the
contribution of these musicians from the community.



university of alberta department of music

— in recital —

BRANDON UNIVERSITY

TRIO

Francis Chaplin, violin
Ingemar Ohlsson, 'cello
Gordon Macpherson, piano

Thursday, January 8th, 1987

8:00 p.m.

— convocation hall, old arts building —

PROGRAMME

Trio Movement
Allegretto L. van Beethoven

Trio (1967)
Lento ma non troppo
Giocoso a piacere S. C. Eckhardt-Gramatté

Second Trio, Op. 76
Lento - Allegro molto moderato
Molto vivace
Lento - Andante mosso Joaquin Turina

Intermission

Trio, Op. 90 (Dumky)
Lento Maestoso - Allegro
Poco Adagio
Andante - Vivace non troppo
Andante moderato - Allegretto Scherzando
Allegro
Lento Maestoso - Vivace A. Dvorak

THE BRANDON UNIVERSITY TRIO

The Brandon University Trio (formerly the Halifax Trio) was appointed trio-in-residence at Brandon University in 1966. Francis Chaplin and Gordon Macpherson were founding members of that ensemble and they have been joined most recently by 'cellist Ingemar Ohlsson.

The Trio has a long history of concerts and broadcasts covering most of the standard repertoire and many contemporary works including several by Canadian composers. They have recorded trios by Arensky, Anhalt, Contant and Turina.

Canada's Francis Chaplin was born at Newcastle, New Brunswick. His earlier violin studies were with Hans Graae at Newcastle and with Clayton Hare from 1940 to 1945 at Mount Allison Academy in Sackville, New Brunswick. He completed his training with Louis Persinger (teacher of Yehudi Menuhin and Ruggiero Ricci) and Ivan Galamian (teacher of Michael Rabin) at the Julliard School where, upon graduation, he received the Morris Loeb Memorial award granted to the student "considered most excellent in talent, ability and achievement". His performance career includes recitals throughout Canada, extensive radio and television appearances as a soloist and solo appearances with major orchestras in Toronto, Calgary, Edmonton, Regina, Quebec City, Hamilton and Halifax. Mr. Chaplin served as concertmaster of the Manhattan Chamber Orchestra, the Halifax Symphony, the CBC Halifax Chamber Orchestra and has also performed widely in various chamber ensembles. In 1966 he joined the faculty of the Brandon University School of Music in Manitoba where he remains professor of violin and viola.

One of the most distinguished 'cellists to arrive on the Canadian scene in recent years is Ingemar Ohlsson. Together with his fellow Swedes of the Epos Piano Trio, Ohlsson worked with the distinguished musicians, Menahem Pressler and Aldo Parisot, during the summers of 1983 and 1985 while in residency at the Banff Centre. In the fall of 1985 he joined the faculty of the School of Music, Brandon University as a professor of 'cello.

Ingemar Ohlsson concertized extensively, both as soloist and with the Piano Trio, including visits to Norway, Finland, Germany, Austria, France, Italy, Poland, Czechoslovakia, Greece and Canada as well as far-away Kenya. As soloist he has performed most of the 'cello concerto repertoire with orchestras throughout Sweden.

THE BRANDON UNIVERSITY TRIO (continued)

Ohlsson began his studies at the age of ten in his native Kalmar. He continued in Nörrköping under the tutelage of Tore Kyndel and Guido Vecchi. Later, at the Prague Academy in Czechoslovakia he worked with Milos Sadlo and then with Artos Noras in Helsinki, Finland.

Gordon Macpherson is a professor of piano and chamber music at Brandon University and Dean of its School of Music.

His serious music studies began in Toronto where he received the Licentiate and Artist Diplomas of the University of Toronto. His teachers there were Margaret Miller-Brown and Bela Nagy. Later he studied in England with Kendall Taylor and at Indiana University with Menahem Pressler. He holds the degree of Master of Music from that University.

Mr. Macpherson has been active professionally as pianist, conductor and arranger. For several years he was Music Advisor to the CBC in Halifax where he conducted radio and television orchestras.

In 1966, he with the other members of the Halifax Trio was appointed artist-in-residence at Brandon University where he has remained as teacher of piano and chamber music. In 1982 he was appointed Dean of the School of Music.

World-Music and You!

"The "cultural pot-pourri" which is Canada...."

"Canada is a rich collage of cultural diversity...."

"Life in Alberta is enriched by its diverse cultural heritage...."

"Cultural diversity is maintained through the desire to assimilate various ethnic groups while maintaining their individuality and preserving their heritage....."

Canadians hear such statements daily. It is, in fact, a principle by which Canadians define themselves. Now this desire is given expression in the first of a series of annual **World-Music** concerts. Ethnic musicians from Edmonton and area have been invited to participate in an evening of ethnic music presented under the auspices of the Department of Music. Our first **World-Music** concert honours **Moses Asch** and the **Asch** family on the occasion of their donation of the complete catalogue of **Folkways** recordings henceforth to be known as the **Moses and Frances Asch Collection**. **Moses Asch** was the founder of **Folkways Records**, the world's largest commercially available collection of folk and tribal music.

The objectives of the **World-Music** concert series are manifold. First, the commitment of the Department of Music to scholarly research in ethnomusicology - the study of ethnic musics - has been demonstrated through the appointment of a full-time member of faculty whose teaching and research responsibilities are dedicated to the furtherance of knowledge in the field. Second, the **World-Music** concert series will provide a forum for exposure of ethnic music to Edmonton and area audiences. Third, proceeds from ticket sales and donations from individuals will be

dedicated solely to the cataloguing of the **Folkways** Collection which will be used in the pursuit of scholarly research in world-musics. Finally, as a result of the aforementioned, the knowledge-base of ethnic musics will be expanded and traditions preserved in concrete form; a legacy for the future.

WORLD-MUSIC IS YOUR MUSIC!

First Annual World-Music Concert

8:00 p.m., January 16, 1987

Convocation Hall, Old Arts Building
University of Alberta

Participants:

- Karilagan
- Raimyhuara
- Caledonia Pipes
- Tamil Cultural Association
- Wild Rose Society

Tickets Available from:
Department of Music
3-82 Fine Arts Building
432-3263

All tickets: \$10.00

Proceeds to further research through cataloguing of the **Folkways** Collection of recordings.

Donations are welcome. Please contact the Department of Music for information.

In recognition of the Moses and Frances Asch Collection donation.

The Department of Music
of
The University of Alberta

GRANT MAXWELL AND MICAH YUI, duo-pianists

Saturday, January 17, 1987
8:00 p.m.

Convocation Hall
Old Arts Building

- Scafe können sicher weiden
("Sheep may safely graze"),
from the "Birthday" Cantata,
No. 208 (1713).....Johann Sebastian Bach
(1685-1750)
arr. Mary Howe
- Wachet auf, ruft uns die Stimme ("Sleepers wake"),
from Cantata No. 140 (1731).....Johann Sebastian Bach
arr. W. Gillies Whittaker
- Jesus bleibet meine Freude
("Jesu, Joy of Man's Desiring"),
from Cantata No. 147 (1723).....Johann Sebastian Bach
arr. Mary Hess
- Sonata in D Major, K.448 (1781).....Wolfgang Amadeus Mozart
Allegro con spirito (1756-1791)
Andante
Allegro molto

INTERMISSION

- Fantasia in F Minor, D. 940 (1828).....Franz Peter Schubert
(1797-1828)
- Variations On a Theme by Haydn, Op. 56b (1873).....Johannes Brahms
(1833-1897)
- Choral: St. Antoni
Var. 1, Andante con moto
Var. 2, Più vivace
Var. 3, Con moto
Var. 4, Andante con moto
Var. 5, Poco presto
Var. 6, Vivace
Var. 7, Grazioso
Var. 8, Poco presto
Finale, Andante



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

A FACULTY RECITAL

featuring

HELMUT BRAUSS, pianist

SUNDAY, JANUARY 18, 1987

8:00 P.M.

Convocation Hall, Old Arts Building

PROGRAMME

Sonata Op. 27 No. 1,
E-flat Major (1801)

Ludwig van Beethoven
(1770-1827)

Andante - Allegro - Andante -
Molto Allegro e vivace -
Adagio con espressione -
Allegro vivace - Adagio con espressione - Presto

4 Impromptus Op. 90 (1827)

Franz Schubert
(1797-1828)

- 1) Allegro molto moderato
- 2) Allegro
- 3) Andante
- 4) Allegretto

INTERMISSION

Fantasy Op. 17 C-Major (1836)

Robert Schumann
(1810-1856)

Durchaus phantastisch und leidenschaftlich
vorzutragen (fancyful and impassioned)

Maestro sempre con energia

Lento

Motto: "Durch alle Töne tönet im
bunten Erdenraum ein leiser
Ton gezogen für den, der
heimlich lauschet."
(Schlegel)

PROGRAMME NOTES

Sonata Op. 27 No. 1,
E-flat Major (1801)

Ludwig van Beethoven
(1770-1827)

In his earlier Sonatas Beethoven was still adhering to the generally accepted Sonata form schemes predominant at that time. However, soon considerable changes took place which are increasingly perceivable throughout his middle period culminating in his own late style, when form was largely dominated by the visionary content of a musical expression which according to Beethoven himself, should rather be like a "declamation or speech". Towards his middle period Beethoven seemed increasingly concerned with the creation of a unified concept for his sonatas. The first specific example is Op. 27, 1, in which all movements (sections) are linked by "attacca" indications. The reminiscence of the slow movement shortly before the Coda (Presto) is also significant in this context. In spite of these aspects it is the psychological rather than formal unity which is difficult for any performer to trace and realize.

4 Impromptus Op. 90 (1827)

Franz Schubert
(1797-1828)

As if in some way subconsciously aware of his forthcoming parting from this world, Schubert displayed a nearly frantic activity of composing one master work after the other during 1827/28. Among them were the "Impromptus" Op. 90 and Op. 142. The title "Impromptu", originally indicative of a somewhat extempore piece, was first used by Schubert's contemporary Jan Hugo Voříšek for some pieces in the common A-B-A form published under that title. However, Schubert had not given his op.90 pieces specific titles; the term "Impromptu" was provided by the publisher Haslinger, who also has the dubious credit of simplifying the keysignature and rhythmic indications of Op.90, 3 in the first edition in order to make this piece "palatable" for "easy sale." All the 4 pieces have their own special characteristic expression: in the first the somewhat ominous, ever pulsating repeated notes remind us of the tragic song "Der Erlkönig". The second and fourth are somewhat similar with strongly contrasting sections as their main formal features. They often tend to be considered merely as virtuosic pieces, a fallacy which deprives them of their inherent poetic qualities. The most beautiful and haunting is No. 3 in which an endlessly singing line is meandering through the most tenderly lyrical and deeply dramatic realms.

PROGRAMME NOTES continued

Fantasy Op. 17 C-Major

Robert Schumann
(1810-1856)

The monumental Fantasy Op. 17 in C-Major was written by Schumann as a contribution to the erection of a Beethoven Monument in Bonn. He then titled the three movements "Ruins, Trophies and Palms" thereby creating poetic associations, which later on were supplemented in the first edition by a highly evocative, romantic motto by the German poet Schlegel: "Durch alle Töne tönet, im bunten Erdenraum, ein leiser Ton gezogen, für den der heimlich lauschet" (Through all the tones of Earth's many-hued dream, one soft-drawn tone is sounding for the one who listens intently). Schumann's "Florestan" and "Eusebius" natures seem to find a perfect expression in this tremendous work, which in scope and depth is only rivaled by the composer's Kreisleriana Op. 16.

Helmut Brauss



University of Alberta
The government of Alberta

Garneau Chamber Ensemble



THURSDAY,
JANUARY 22, 1987

8:00 P.M.

CONVOCATION HALL
OLD ARTS BUILDING

with
MICHAEL BOWIE, VIOLA
HELMUT BRAUSS, PIANO
MARK EELES, CELLO
NORMAN NELSON, VIOLIN

PROGRAMME

2 Fantasias

Henry Purcell
(1659-1695)

String Trio in G major,
Op.9, No.1

Ludwig van Beethoven
(1770-1827)

Adagio, Allegro con brio,
Adagio ma non tanto e cantabile,
Scherzo, Poco Allegro,
Presto.

INTERMISSION

Piano Quartet in A major, Op.26

Johannes Brahms
(1833-1897)

Allegro non troppo,
Poco Adagio, Scherzo,
Poco Allegro,
Finale, Allegro.

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GARNEAU CHAMBER ENSEMBLE

The Garneau Chamber Ensemble is an exciting new group from the Department of Music at the University of Alberta. Playing the rich and yet lesser known music like the Piano Quartet and String Trio repertoire, the ensemble hopes to create more interest in and awareness of musical genres that are not commonly performed. It is expected that this effort will contribute significantly to the musical culture of Alberta.

Norman Nelson, violinist, studied at the Royal College of Music, London, before becoming Assistant Concert Master of the London Symphony Orchestra, the Royal Philharmonic under Sir Thomas Beecham, and the BBC Symphony. He appeared as soloist with the LSO, the BBC, and others and was a founding member of the Academy of St. Martin-in-the-Fields. In 1965 he came to Canada and was Concert Master of the Vancouver Symphony for eight years. In 1969 he formed the Purcell String Quartet and over the next decade toured to every major city in Canada and the U.S.A., to Europe and to Russia. From 1979 to 1984, he was the first violinist with the University of Alberta String Quartet.

Michael Bowie, violist, studied in London and New York, and was a member of the London Symphony Orchestra and a founding member of the Academy of St. Martin-in-the-Fields. His activities as violist include appearances at the Stratford Festival, recitals, broadcasts, and from 1969 to 1984, membership in the University of Alberta String Quartet. In addition, he is well known in Western Canada as teacher and conductor. He combines his performing with research into the literature for stringed instruments and chamber music.

Mark Eeles, cellist, is a native Albertan musician whose varied background includes skills in all types of musical disciplines from solo, chamber music to orchestral playing. Upon graduation from high school, he went to the Julliard School where he received his Bachelor of Music with the world renowned teacher, Mr. Harvey Shapiro. Further studies took him to London, England where he studies with Florence Hooton, FRAM, OBE. After completing his Master of Music degree at the University of Alberta with Professor Claude Kenneson, he returned to New York to compete in the prestigious Naumburg International Cello Competition. Mark has a special interest in exploring and performing music from the twentieth century and has debuted several contemporary works in Canada and in the United States.

Pianist, Helmut Brauss, one of Germany's foremost pianists, represents a musical European tradition and heritage of his former teachers, Prof. Edwin Fischer and Prof. Elly Ney, a pupil of Leschetizky and of Sauer. After his New York debut in 1957, Paul Mocsanyi wrote in his review: "Helmut Brauss is the first great keyboard talent to come out of Germany after World War II and there is no doubt about the fact that an extraordinary talent has appeared on the musical horizon of the world." Since then Brauss has continued to prove his extraordinary abilities making numerous recordings, in concerts and recitals in North America and abroad. He is also Professor of Piano and Chamber Music at the University of Alberta.

The University of Alberta Department of Music

presents

DIANE NELSEN, soprano

RONALD NELSEN, baritone

ALEXANDRA MUNN, pianist

FRIDAY, JANUARY 23, 1987

8:00 P.M.

Convocation Hall, Old Arts BuildingC

PROGRAMME

From Pagliacci: Ruggiero Leoncavallo
Duet with Silvio and Nedda (1858-1919)

From Italienisches Liederbuch: Hugo Wolf (1860-1903)
Auch kleine Dinge können uns entzücken
Mir ward gesagt, du reitest in die Ferne
Wer rief dich denn?
Du denkst mit einem Fädchen mich zu fangen
Wie lange schon war immer mein Verlangen
Nein, junger Herr, so treibt man's nicht, fürwahr
Mein Liebster ist so klein
Ihr jungen Leute, die ihr zieht ins Feld
Schweig' einmal still, du garst'ger Schwätzer dort!
Wenn du, mein Liebster, steigst zum Himmel auf

Diane Nelsen

Don Quichotte à Dulcinée (Paul Morand) Maurice Ravel (1875-1937)
Chanson romanesque
Chanson épique
Chanson à boire

Ronald Nelsen

arr. A. Moffat/A. M. Munn

The Keel Row (Tyneside Song)

INTERMISSION

Giuseppe Verdi

(1813-1901)

Tutte le feste al tempio

Franz Schubert

(1797-1828)

Piotr Tchaikovsky

(1840-1893)

Richard Strauss

(1864-1949)

Ronald Nelsen

Violet Archer

(b. 1913)

(Words by Mary Longworth)

Francis Poulenc

(1899-1963)

Fêtes Galantes

Diane Nelsen

Music by Ron Grainer

Book and Lyrics by

Ronald Millar

In a simple way

I know now

Diane and Ronald Nelsen

TRANSLATIONS

From Italienisches Liederbuch

Hugo Wolf

Auch kleine Dinge können uns entzücken

Even small things may delight us,
even small things may be precious.
Think how gladly we deck ourselves in pearls;
for much they are sold, and are only small.
Think how small the olive is,
and yet it is sought for its virtue.
Think only of the rose, how small it is,
yet smells so sweet, as you know.

Mir ward gesagt, du reisest in die Ferne

I was told you were going far away.
Oh, where are you going, my dearest love?
The day you leave, I would gladly know;
my tears will be your escort.
With tears will I bedew your path -
Think of me, and hope will shine on me!
Through tears will I be with you everywhere -
Think of me, do not forget, my love!

Wer rief dich denn?

Who called you? Who asked you here?
Who told you to come if you find it such a burden?
Go to the sweetheart you like better,
go where your thoughts are,
go to her you dream and think of!
Please don't come here for my sake!
Go to the sweetheart you like better!
Who called you? Who asked you to come?

Du denkst mit einem Fädchen mich zu fangen

You think you can catch me with a thread,
making me love you by just looking at me?
I have caught others whose minds flew higher.
Do not trust me when you see me laugh!
I have caught others, just you believe me.
I am in love - but not with you.

Wie lange schon war immer mein Verlangen

How long I have yearned
to have a musician for my lover!
Now the Lord has granted my wish
and sent me one, all pink and white.
Here he comes with gentle mien,
bows his head and plays the violin.

Nein, junger Herr

Oh no, young sir, this just won't do;
you will have to behave better than that.
You think me good enough for a workaday sweetheart,
But on holidays you look for something better. [do you?]
Oh no, young sir; if you carry on like that
your workaday sweetheart will give you notice.

Mein Liebster ist so klein

My sweetheart is so small, that without bending down
he sweeps the floor with his curls.
When he went into the garden to pick jasmine
a snail frightened him.
Then he sat down in the house to catch his breath,
and a fly knocked him over;
and when he stepped over to my window,
a gad-fly, knocked in his skull.
A curse on all flies, daddy-long-legs, and gad-flies,
and on all who have a sweetheart from Maremma!
A curse on all flies, daddy-long-legs, and midges,
and on all who have to stoop so low for a kiss!

Ihr jungen Leute, die ihr zieht ins Feld

You young men going off to war -
take care of my sweetheart!
See that he is brave under fire;
he has never seen battle before.
Don't let him sleep in the open;
he is so delicate, and might take harm.
Don't let him sleep out of doors -
it would be the end of him, he's not used to it.

Schweig' einmal still, du garst'ger Schwätzer dort!

Do be quiet you wretched chatterer;
I am sick of your cursed singing.
Even if you went on till tomorrow morning
you would not produce one decent song.
Be quiet and go to bed!
I would rather be serenaded by a donkey.

Wenn du, mein Liebster, steigst zum Himmel auf

When you go up to heaven, my love,
I shall meet you, bearing my heart in my hand.
Then you will embrace me lovingly
and we shall throw ourselves at the Lord's feet.
And if the Lord sees the anguish of our love,
He will make one heart of our two loving hearts.
He will join two hearts into one
in Paradise, amid the radiance of Heaven.

Chanson romanesque (Romanesque Song)

Were you to tell me that the earth
offended you with so much turning,
speedily I would dispatch Panza:
you should see it motionless and silent.

Were you to tell me that you are weary
of the sky too much adorned with stars,
destroying the divine order,
with one blow I would sweep them from the night
Were you to tell me that space
thus made empty does not please you,
god-like Knight, lance in hand,
I would stud the passing wind with stars.

But were you to tell me that my blood
belongs more to myself than to you, my Lady,
and I would die, blessing you.

Chanson épique (Epic Song)

Good Saint Michael who gives me liberty
to see my lady and to hear her,
good Saint Michael who deigns to elect me
to please her and to defend her,
good Saint Michael, I pray you descend
with Saint George upon the altar
of the Madonna of the blue mantle.

With a beam from heaven bless my sword
and its equal in purity
and its equal in piety
as in modesty and chastity: my Lady.

(O great Saint George and Saint Michael)
the angel who watches over my vigil,
my gentle Lady so much resembling
you, Madonna of the blue mantle! Amen.

Chanson à boire (Drinking Song)

A fig for the bastard, illustrious Lady,
who to shame me in your sweet eyes,
says that love and old wind
will bring misery to my heart, my soul.

I drink to joy!
Joy is the one aim
to which I go straight...
when I am drunk!

A fig for the jealous fool, dark-haired mistress,
who whines, who weeps and vows

ever to be this pallid lover
who waters the wine of his intoxication!
I drink to joy!
Joy is the one aim
to which I go straight...
when I am drunk!

Ständchen (Schwanengesang)

Franz Schubert

Softly through the night my songs implore you,
Come down into the still grove with me, beloved;

Slender treetops rustle and whisper in
the moonlight,

Fear not, sweet one, the betrayer's
malicious eavesdropping.

Do you hear the nightingales calling? Ah!
they are imploring you,
With the sweet music of their notes they
implore you for me.

They understand the bosom's yearning,
they know the pangs of love,
They can touch every tender heart with
their silvery tones.

Let them move your heart also; beloved, hear me!

Trembling, I wait for you; come, give me bliss!

Ständchen Op. 17, No.2

Richard Strauss

Open very quietly, my child,
Awake no one from his slumber,
The brook hardly murmurs; there scarcely flutters the wind
A leaf, in the bushes or hedges,
Quietly, therefore, my sweet, so that nothing is stirred,
Quietly, lay your hand on the door knob.
With steps as gentle as those of elves
About to hop o'er the flowers,
Slip out quietly into the moonlit night,
And fly to me in the garden.
The flowers slumber about the rippling brook
And exhale fragrances in their sleep; only love is awake.
Sit down, here the shadows grow mysteriously dark
Under the linden trees;
The nightingale above our heads
Shall dream of our kisses,
And the rose, upon awakening in the morning,
Shall glow with the rapture of the night.

Duex Poèmes

Francis Poulenc

"C"

I have crossed the bridges at Cé.
There it was that all began
a song of bygone times
speaks of a wounded knight
of a rose on the embankment,
and of an unlaced bodice,
of the castle of a mad duke,
and of swans in the moats.
Of the meadow where lately
an eternal fiancéé danced.
And I have drunk like freezing milk
the long song of false glories.
The Loire carries off my thoughts with
the overturned vehicles
And the dismantled weapons
and the ill-concealed tears.
O my France, o my abandoned France
I have crossed the bridges at Cé.



university of alberta department of music

— in recital —

VISITING ARTIST

GEORGE EVELYN, bass-baritone

with

ELINOR LAWSON, pianist

MONDAY, JANUARY 26, 1987

8:00 p.m.

— convocation hall, old arts building —

PROGRAMME

Four Songs

H. Purcell

Music for awhile
'Twas within a furlong of Edinborough Town
An evening hymn
Man is for the woman made

Three Melodies

H. Duparc

L'Invitation au voyage
Le manoir de Rosemonde
La vie an terieure

i never saw another butterfly

S. Glick

To Olga
Yes, that's the way things are
The little mouse
On a sunny evening
Narrative
The butterfly

INTERMISSION

Vier Ernste Gesange

J. Brahms

Denn es gehet
Ich wandte mich
O Tod, O Tod,
Wenn ich mit Menschen

Five Gambling Songs

J. J. Niles

The rovin' gambler
The gambler's lament
The gambler's wife
Gambler, don't lose your place
Gambler's song of the Big Sandy River

GEORGE EVELYN

GEORGE EVELYN, a native of Tulsa, Oklahoma, holds the B.Mus. from Oklahoma Baptist University, and the M.M. and D.M.A. degrees in Vocal Performance from North Texas State University.

DR. EVELYN is presently an Associate Professor of Music and Chairman of the Department of Music at the University of Lethbridge, Lethbridge, Alberta, having moved here from Mount Allison University, Sackville, N.B., where he taught for nine years.

DR. EVELYN is a well-known performer, having been heard in recital and oratorio in Canada, USA, and the UK, as well as several appearances on CBC Radio. He has also appeared with the Cantata Singers and the CBC Vancouver Orchestra, the Edmonton Symphony, and the Mount Royal Festival Chorus, Calgary, Alberta.

DR. EVELYN is an active adjudicator/clinician and has held numerous workshops for the Alberta, Nova Scotia and the New Brunswick Choral Federations; examined for the Western Board of Music; and adjudicated numerous music festivals, as well as a workshop for the National Association of Teachers of Singing.

ELINOR LAWSON

Elinor Lawson began her musical studies in Winnipeg and completed the Bachelor of Music program at the University of Alberta, where she studied with Professor Alexandra Munn. Since joining the staff of the Music Department at The University of Lethbridge in 1976 she has appeared frequently as a solo performer, chamber musician and accompanist with resident Southern Alberta musicians and visiting artists including Catherine Robbin, John Poddington, Cenek Vrba, George Zukerman and Jack Glazet. She has performed with the Lethbridge Symphony Orchestra and in broadcasts for the CBC.



university of alberta department of music

— in recital —

ROXANNE ZAHARA, saxophone

assisted by

JUDITH LOWREY, piano

January 27, 1987 at 8:00 p.m.

Concerto en Ut mineur (1716).....Benedetto Marcello
Allegro moderato (1686-1739)
Adagio
Allegro

Epitaph to John Coltrane (1981).....Aubert Lemeland
Andantino espressivo (b. 1932)
Vivo e ritmico
Lento espressivo

Concertino Da Camera (1935).....Jacques Ibert
Allegro con moto (1890-1962)
Larghetto; Animato molto

INTERMISSION

Deux Pièces (1974).....Edison Denisov
Lento (b. 1929)
Allegro giusto

Caprice en forme de valse (1950).....Paul Bonneau
(b. 1918)

Prelude in E flat Major.....Johann Sebastian Bach
(1685-1750)

Gravé et Presto (1938).....Jean Rivier
Transc. by Jack Wilson (b. 1896)

Edmonton Saxophone Quartet
Jack Wilson, soprano saxophone
Laurelie Nattress, alto saxophone
Roxanne Zahara, tenor saxophone
Larry Blenkin, baritone saxophone

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Zahara.

convocation hall, old arts building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

COREY HAMM, piano

assisted by

MICHAEL MASSEY, piano

Tuesday, February 10, 1987 at 8:00 p.m.

Sonata in E-flat Major, Op. 7 (1797).....Ludwig van Beethoven
Allegro molto e con brio (1770-1827)
Largo, con gran espressione
Allegro
Rondo: Poco allegretto e grazioso

Variations on a Theme of Corelli, Op. 42 (1932).....Sergei Rachmaninoff
(1873-1943)

INTERMISSION

La fille aux cheveux de lin (1910).....Claude Debussy
La sérénade interrompue (1910)..... (1862-1918)

Concerto No. 1 in D flat Major, Op. 10 (1911).....Sergei Prokofiev
(1891-1953)

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

WORDS AND MUSIC

ART SONG INTERPRETATION CLASS

WEDNESDAY, FEBRUARY 11, 1987 AT 5:00 P.M.

Programme

Cinq mélodies populaires Grecques

Maurice Ravel
(1875-1937)

Le réveil de la mariée
Là-bas vers l'église
Quel galant!
Chanson des cuilleuses de lentisques
Tout gai!

Merril Tanner, soprano
Darolyn McCrostie, pianist

Four Songs for Voice and Piano, Op.2 (Dehmel)

Arnold Schoenberg
(1874-1951)

Erwartung
Schenk mir deinen goldenen Kamm
Erhebung
Waldsonne

Richard Chung, tenor
Helen Stuart, pianist

From Hermit Songs Op.29

Samuel Barber
(1910-1981)

St. Patrick's Purgatory
St. Ita's Vision
The Crucifixion

Sure on this shining night (Agee)
I hear an army (Joyce)

Lauressa Pawlowski, soprano
Carmen Corbett, pianist

Convocation Hall, Old Arts Building

Morgen!, Op.27, No.4
Zueignung Op.10, No.1

Richard Strauss
(1864-1949)

Lydia Op.4, No.2
Fleur jetée Op.39, No.2

Gabriel Fauré
(1845-1924)

Roland Fix, baritone
Carmen Corbett, pianist

From Neue Liebeslieder Walzer Op.65 (von Daumer)

Johannes Brahms
(1833-1897)

Verzicht, o Herz, auf Rettung
An jeder Hand die Finger
Ihr schwarzer Augen
Wahre, wahre deinen Sohn
Weiche Gräser im Revier
Ich kose süß mit der und der
Schwarzer Wald, dein Schatten
Zum Schluss (Goethe)

The Company



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

A RECITAL OF FRENCH FLUTE MUSIC

Presented by

GRANT CAHOON

Accompanied by
Sylvia Shadick-Taylor

FRIDAY, FEBRUARY 13, 1987 AT 8:00 P.M.

Programme

Sicilienne (Op 78)

Gabriel Fauré
(1845-1924)

Andante et Scherzo

Louis Ganne
(1862-1923)

Intermission

Syrinx (for solo flute)

Claude Debussy
(1862-1918)

Density 21.5 (for solo flute)

Edgard Varèse
(1883-1965)

Concerto

Jaques Ibert
(b. 1890)

Allegro
Andante
Allegro scherzando

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

KUNIKO FURUHATA, Mezzo Soprano

HELMUT BRAUSS, Piano

Sunday, February 22, 1987 at 8:00 p.m.

Programme

Qual farfaletta amante

Domenico Scarlatti
(1685-1757)

Cara e dolce
Le violette

Alessandro Scarlatti
(1659-1725)

From Neun Deutsche Arien

No. 6 Meine Seele hört im Sehen

No. 4 Süsse Stille, sanfte Quelle

No. 2 Das zitterude gläzen der spielenden Wellen

G. Friedrich Händel
(1685-1759)

Assisted by Yoko Wong, violin

Auf dem See
Immer leiser wird mein Schlummer
Vergebliches Ständchen
Mein Mädcl hat einen Rosenmund

Johannes Brahms
(1833-1897)

INTERMISSION

Six songs for Children (1947)

1. A baby carriage (Ubaguruma)
2. A crow (Karasu)
3. Children of the Wind (Kaze no Kodomo)
4. Tanki Ponki (Tanki Ponki)
5. A silk tree (Nemu no Ki)
6. Good night (Oyasumi)

Yoshinao Nakada
(b. 1922)

Aller Seelen
Einerlei
Ich wollt' ein Sträusslein binden
Ständchen

Richard Strauss
(1864-1949)

Convocation Hall, Old Arts Building

TEXTS AND TRANSLATIONS

D. Scarlatti

Qual farfaletta amante : Like a Loving Butterfly

Like a loving Butterfly, I fly to the fire of love
which burns my longing heart.
But my love shall never die.

Your visage makes my longing heart sick
If I only could find peace.

A. Scarlatti

Cara e dolce : Sweet and mild

Sweet and mild freedom
How I weep, longing for you
and how I know the taste of tears

Le Violette : The Violets

Lowly violet, silent blowing,
Dewy fragrance, sweet bestowing;
Modestly thy charms halt hiding
Neath the leaflets green recesses,
They example calms and blesses,
My ambition gently chiding,
Bear this message, tender flowers,
To my fair one, in her bower:
say, like thee I'd come unto her,
As thy fragrance I would woo her,
As thy beauty o'er her stealing,
From my fond heart love revealing.

F. Handel

1) My envisaging soul hears the jubilance of all, praising the lord
Listen - the blossoming splendor of spring is the language of nature,
everpresent, speaking to us through our vision.

2) Sweet silence, gentle fountain of quiet equanimity
Even my soul receives joy, after the time of busy selfindulgence, when
I see that inner peace which is given us eternally.

3) The vibrating glitter of the playful waves gives the shore a silvery,
pearly shine
the streaming rivers, the bubbling fountains enrich and refresh the fertile
land, spreading through such pleasant experience the grace of our glorious
creator thousandfold.

J. Brahms
Auf dem See : On the Lake

Blue the water, blue the heaven,
vine-clad hills that fringe the shore,
far above the snows are driven deep upon the mountains hoar.

As the boat is lightly heeling, up and down the clouds are curled,
Sweet the peace of Heaven is stealing o'er the splendor of the world

Troubled hearts, give o'er your sorrow; light, life and love abound,
Joy and rest shall come tomorrow, from the Heaven above, around.

Landscapes lit with golden glory lie reflected deep below,
so reflect in tuneful story all the beauty earth can show.

Immer leiser wird mein Schlummer :
Ever lighter grows my slumber

Ever lighter grown my slumber,
but my sorrows lie like a haze.
trembling over me,
Often in my dreams I hear you
calling outside my door,
no one is awake to let you in,
I wake and weep bitterly.

Yes, I shall have to die,
another will you kiss
when I am pale and cold,
Ere May breezes blow,
ere the thrush sings in the wood,
if you once more would see me,
come, oh, come soon!

Vergebliches Ständchen : Fruitless Serenade

He: Good ev'ning, my sweet one,
good ev'ning
my dear, good ev'ning
I love you more and more,
come open now your door,
Let me in, Let me in,
Open now your door.

She: Tight locked is my door and
you cannot come in.
Wise mother counselled me
Should I but turn this key
T'would be bad for me,
Yes, indeed, yes, indeed,
very bad for me.

He: But the night is so cold,
The wind is so wild,
So icy, so wild,
my heart is frozen through
my love is dying too,
Let me in, my child,
Pity me, pity me, my child.

She: Love that so cools
Can never be true,
Now quite enough you've said,
So you get home to bed,
Pleasant dreams to you
Pleasant dreams to you!

Mein Mädel hat einen Rosenmund :
My lass's lips are rosy red

My lass's lips are rosy red,
Her sweet soft kisses turn my head;
They do, they do, they do!
O la, la, la, la, la!
O la, la, la, la, la!
O lass I pine you!

Her red cheeks are like the morning glow,
At dawn above the winter snow.

Her eyes shine like two planets bright,
That shine and sparkle thru the night.

I think her fair as the ev'ning sky,
That arches blue up to heaven high.

Y. Nakada
Six songs for children

1) Ubaguruma : A baby carriage

A baby has the flu today.
Under the roof his baby carriage is left.
Such a long spring rain

His old nanny has a holiday today
In the garden his baby carriage is left.
A baby-sparrow is resting on it.

A baby and his old nanny together in the street today.
Flower leaves are dancing around the wheels of the baby carriage.

2) Karasu : A Crow

Where are you flying in the wind, crow?
The sea is wild.
Why are you crying?
The mountain is wild, too.

Nobody likes you, crow.
Why don't you change your black costume?
Dress with a golden sash!
Then you would be born as a king in the next life!

3) Kaze no Kodomo : Children of the wind

Children of the wind blow the bellflower in the mountain.
The bellflower then wakes up and sings.
The other flowers also wake up from their dreams.

Children of the wind touch the shell on the shore.
The shell is surprised and closes its door.
The other fishes also escape beyond the waves.

Six songs for children (continued)

4) Tanki Ponki : Tanki Ponki

The crow is picking the shells in the ricefields,
You crow and the shells are all living things,
So don't do it too harshly.
Even if the crow hears me he doesn't care.
He continues picking in the lazy spring weather.

5) Nemu no Ki : A silk tree

Sleep, sleep, silk tree.
Evening darkness is descending.
A sparrow flies back to his nest.
The evening stars appear.
A sparrow flies home.
A silk tree sleeps.

6) Oyasumi : Good night

Good night, good night.
Wild geese fly crying under the blue moon.

Their nest in the mountains is snowed in.
The wind blows the snow - hyúru - hyúru!

Good night, good night.
The bell is ringing from the temple.

The falling leaves are rustling.
Santa Claus tapped the window softly.

A warm light in the room.
Children are wrapped in the warm pijamas.
Good night, good night.

R. Strauss

Allerseelen : All soul's day

Place on the table the fragrant mignonettes,
Bring here the last of red asters,
And let us speak again of love,
As long ago in May.
Give me the hand that I may secretly clasp it
And if it is observed by others, I will not mind,
Give me one of your sweet glances,
As long ago in May.
Today each grave is flowering and fragrant,
Once a year it is All Soul's Day, -
Come to my heart that I again may have you,
As long ago in May.

Einerlei : Sameness

Your mouth is always the same,
But your kiss is each time different.

Your eyes are also the same,
Your glance is faithful

Oh, you sweet sameness,
How can you have so different faces.

Ich wollt' ein Sträusslein binden : I wanted to arrange a little bouquet

I wanted to arrange a little bouquet, then the dark night came,
I found no flowers to bring you.
From my cheek tears were falling down,
I see a flower blossoming in the garden and
want to pluck it for you, but it begins to speak:
Ah, don't hurt me, be friendly in your heart and consider your own pain.
and let me not die in sorrow before the time comes.

If she hadn't said this in the lovely garden,
I could have the flower. But now it cannot be,
My lover has not come, I am so lonely.
In love there is deceit, it cannot be different.

Ständchen : Serenade

Open very quietly, my child,
Awake no one from his slumber,
The brook hardly murmurs; there scarcely flutters in the wind
A leaf, in the bushes or hedges,
Quietly, therefore, my sweet, so that nothing is stirred,
Quietly, lay your hand on the door latch.
With steps as gentle as those of elves
About to hop o'er the flowers,
Slip out quietly into the moonlit night,
And fly to me in the garden.
The flowers slumber about the rippling brook
And exhale fragrances in their sleep; only love is awake.
Sit down, here the shadows grow mysteriously dark
Under the linden trees;
The nightingale above our heads
Shall dream of our kisses,
And the rose, upon awakening in the morning,
Shall glow with the rapture of the night.



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DOROTHY LEONARD, soprano

and

JANE O'DEA, pianist

Monday, February 23, 1987 at 5:00 p.m.

From La regata veneziana (c.1850).....Gioacchino Rossini
Anzoleta dopo la regata (1792-1868)

Liebestreu, Op. 3, No. 1 (1852-1853).....Johannes Brahms
Die Mainacht, Op. 43, No. 2 (1868) (1833-1896)

Heimweh II, Op. 63, No. 8 ("O wüsst ich doch
den Weg zurück) (1873-1874)

Geheimnis, Op. 71, No. 3 (1877)

Feldeinsamkeit, Op. 86, No. 2 (1878)

Mädchenlied, Op. 95, No. 6 (Am jüngsten Tag) (1884)

Wir Wandelton, Op. 96, No. 2 (1886)

Wie Melodien zieht es mir, Op. 105, No. 1 (1889)

Salamander, Op. 107, No. 2 (1889)

INTERMISSION

Over the Rim of the Moon (1918).....Michael Head
The Ships of Arcady (1900-1976)

Beloved

A Blackbird Singing

Nocturne

From Die lustige Witwe.....Franz Lehar
Vilja-Lied (1870-1948)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Ms. Leonard.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

BRENDA RANDALL, mezzo soprano

assisted by

LORETTA DUECK, pianist

Thursday, February 26, 1987 at 5:00 p.m.

Selected Elizabethan Love Songs

- A pretty, pretty ducke (A Booke of Ayres, 1606).....John Bartlet
(fl. 1606-1610)
Oft have I sighed for him
(3rd Booke of Ayres, 1612).....Thomas Campion
(1567-1620)
Farewell, unkind farewell
(3rd Booke of Ayres, 1603).....John Dowland
(1563-1626)
I heard of late (A Booke of Ayres, 1606).....John Bartlet
When Laura smiles (A Booke of Ayres, 1601).....Philip Rosseter
(1568-1623)

Frauenliebe und Leben, Op. 42 (1840).....Robert Schumann (1810-1856)

Seit ich ihn gesehen
Er, der Herrlichste von Allen
Ich kann's nicht fassen, nicht glauben
Der Ring
Helft mir, ihr Schwestern
Süsser Freund, du blickest
An meinem Herzen, an meinem Brust
Nun hast du mir den ersten Schmerz gethan

INTERMISSION

Selected French Art Songs.....Gabriel Fauré (1845-1924)

- Dans les ruines d'une abbaye, Op. 2, No. 1 (1876)
Le Secret, Op. 23, No. 3 (1883)
En Sourdeine, Op. 58, No. 2 (1891)
Adieu, Op. 21, No. 3 (1897)
Les Larmes, Op. 51, No. 1 (1888)

Selected Songs from Canadian Composers

- The First Ice, Op. 9, No. 3 (1968).....George Fiala
(b. 1922)
The Lake Isle of Innisfree (1926).....Healy Willan
(1880-1968)
A Blackbird Suddenly (1949).....Dorothy Cadzow
(b. 1916)
Night (1951).....Alan Thompson
(b. 1901)
Such Days As These, Op. 9, No. 1 (1968).....George Fiala
(b. 1922)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mrs. Randall.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ELIZABETH LAICH, piano

Saturday, February 28, 1987 at 8:00 p.m.

Sonata in A flat major, Op. 110 (1821-2).....Ludwig van Beethoven
Moderato cantabile molto espressivo (1770-1827)
Allegro molto
Adagio ma non troppo -
Fuga - L'istesso tempo di Arioso -
L'istesso tempo della Fuga poi a poi di nuovo vivente

Roumanian Dance, Op. 8a, No. 1 (1909-10).....Béla Bartók
(1881-1945)
Etude in D sharp minor, Op. 8, No. 12 (1894).....Alexander Skriabin
(1872-1915)
Moment Musical in E minor,
Op. 16, No. 4 (1896).....Sergei Rachmaninoff
(1873-1943)

INTERMISSION

Wanderer Fantasy in C major, Op. 15 (1822).....Franz Schubert
Allegro con fuoco ma non troppo (1797-1828)
Adagio
Presto
Allegro

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Miss Laich.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DEBBIE WIEBE, soprano

assisted by

LORETTA DUECK, piano

Saturday, February 28, 1987 at 5:00 p.m.

- Zigeunerlieder (Gypsy Songs), Op. 103 (1885).....Johannes Brahms
I. He, Zigeuner, greife in die Saiten ein! (1833-1897)
II. Hochgetürmte Rimaflut
III. Wisst ihr, wann mein Kindchen am allerschönsten ist?
IV. Lieber Gott, du weisst, wie oft bereut ich hab'
V. Brauner Bursche führt zum Tanze
VI. Röslein dreie in der Reihe blüh'n so rot
VII. Kommt dir manchmal in den Sinn
VIII. Röte Abendwolken ziehn'n
- Over The Rim of the Moon (1918).....Michael Dewar Head
The Ships of Arcady (1900-1976)
Beloved
A Blackbird Singing
Nocturne
- From the Opera Othello (1887).....Giuseppe Verdi
Salce, Salce (The Willow Song) (1813-1901)
Ave Maria

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms. Wiebe.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA

DEPARTMENT OF MUSIC

In Recital

JOACHIM SEGGER, PIANIST

Friday, February 27, 1987, 8:00 p.m.

Programme

Prelude and Fugue in E major, Bk.II

J.S. Bach
(1685-1750)

Sonata no. 21 in F major
Allegro Moderato
[Larghetto] Adagio
Finale: Presto

Franz Joseph Haydn
(1732-1809)

Six Fantasies (1982)

Alfred Fisher
(b. 1942)

Arik
Reminiscences de Turandot
There is My People Sleeping
 in memory of Sarain Stump
An Etude of Chopin
Quicksilver
Fallen Angel
 with a cold melancholy

INTERMISSION

Ballade no. 1 in G minor, Op. 23
Ballade no. 2 in F, Op. 38
Ballade no. 3 in A flat, Op. 47
Ballade no. 4 in F minor, Op. 52

Frederic Chopin
(1810-1849)

Convocation Hall, Old Arts Building

Programme Notes

Bach Prelude and Fugue in E major, Bk.II

Of the 48 Preludes and Fugues Bach wrote for the keyboard, this most probably was conceived for the clavichord which had an expressive singing quality unlike the harpsichord. The theme for the fugue was taken from the collection Ariadne musica, written by John Caspar Ferdinand Fischer. This work was an important predecessor of Bach's Well-Tempered Clavier.

Haydn Sonata in F major

The first movement in typical Sonata-Allegro form is a wonderful example of playfulness within music. This charming movement is filled with expressive nuance and unexpected cadences.

The second movement in binary form, is intensely lyrical with an improvised melody framed by broken chord progressions in the left hand.

The last movement is a short rondo movement with delightful leaps contrasted with virtuoso figurations. This movement ends with a sigh.

Six Fantasies Alfred Fisher

The program notes, written by the composer, are printed at the end of this program. Alfred Fisher is a Canadian composer who has received numerous commissions from the Canada Council, CBC, Edmonton Symphony and others. His works have been played throughout North America and Europe. Born in Boston he is a Canadian citizen and is the Chairman of the Department of Music at the University of Alberta. The Fantasy Pieces were premiered by Joachim Segger in 1982 and recorded for the CBC

Chopin Ballades

Chopin's music is loved by people throughout the world. Known for it's haunting and beautiful melodies, Chopin's music is exemplary of the most idiomatic writing for the piano. He understood the complex series of overtones and how the piano as an instrument produced it's cantabile style and harmonic sonorities.

Chopin borrowed the term ballad from the literary style and made it his own for the piano. The Ballades are rich romantic works which utilize the sonorities and expressive qualities of the piano.

The G minor Ballade, Chopin's favorite, was written between the years 1831 and 1835. After the declamatory introduction, the key of G minor is confirmed, leading to the first theme, which is contrasted by the second theme in E flat major. After considerable development of both themes the piece ends with an explosive coda.

The Ballade in F major (1836-39) begins with an idyllic theme in F major followed by an eruptive outburst in A minor. Robert Schumann, to whom this ballade was dedicated remembers: "I have heard Chopin end his Ballade in F Major; today it finishes in A Minor."

One senses a unity of mood in the A flat major ballade of 1841. The main theme in A flat provides motivic material for the second theme. The coda, in Alfred Cortot's words, is more melancholy than triumphant in spite of it's virtuoso character. One can sense the unity especially in the coda where the second theme is transformed into the first.

The F minor ballade written in 1842 begins with an ethereal introduction leading into the first theme. This theme is simply stated, like a Nocturne, and gradually unfolds into a wondrous world of improvisation and unspeakable beauty. The coda is a dramatic tempest of contrapuntal entanglement.

Joachim Segger

Composer's Notes on Fantasy Pieces

The Fantasy Pieces were written in the summer of 1982 on commission from the Canadian Broadcasting Corporation. With its titles and personal tone, it stands squarely in the tradition of the romantic "character piece". Technically, the work is based on an interval-class set introduced in the first movement and explored throughout the work.

ARIK is an assertive, almost aggressive piece. Its energetic forward movement is dialectically engaged with a series of fragments of a more ornamental, reflective cast. As in all dialectic, the strength of the statement is referable as much to an essence shared as to issues opposed. Arik is the name of a friend I've never met.

REMINISCENCES DE TURANDOT has more to do with the organization of harmonic sonority than the familiar themes of Puccini's masterpiece. The ordering process itself, however, gives rise to harmonic types that are strongly reminiscent of the magnificent open harmonies of Turandot. Only the last breathless gesture of the movement is a literal quote ... one of the best-loved phrases ever conceived ... though presented here in a context that could not be more radically removed from the lush environs of Turandot.

Sarain Stump was an artist and a poet and a native North American. His eloquent book, THERE IS MY PEOPLE SLEEPING suggested for me a new understanding of the art of narrative. For me, it deepened and profoundly changed the notion of "My People" from the ethnocentric to the sacred. Like Sarain's work, this piece is a narrative composed of a series of pictures, each with its own poetic reflection. The "scenes" are here presented as the successive phrases of an old Jewish folktune followed by commentary.

The idea of "piano music" seems even today to be almost inseparable from the name of Chopin. AN ETUDE OF CHOPIN reflects the dazzling transparency and brilliantly "right" proportions of a Chopin work. In a world that continues to adore Chopin, there should be little doubt about the specific model for this movement.

QUICKSILVER is a tightly knit motivic study bringing the intervallic basis used in the organization of the entire work to its most concentrated expression. As well, it functions as a preparation for FALLEN ANGELS, the following and final movement. Here the energy and tension of the previous movements is entirely exhausted. Fundamental materials of the work are presented as a series of solitudes ... sculpture lining a long, dark corridor. The review is interrupted by a baleful but passive little tune that mediates between the rhythmic/sonorous vitality of the previous movements and the mysteriously heightened, inarticulate silence that follows.

Alfred Fisher



university of alberta department of music

— in recital —

ERNESTO LEJANO, Piano

Sunday, March 1, 1987
4:00 p.m.

Programme

Sonata in E-flat Major, Hob. XVI:49

Franz Joseph Haydn
(1732-1809)

Allegro
Adagio e cantabile
Finale: Tempo di Menuetto

Sonata in A-flat Major, Op. 110

Ludwig van Beethoven
(1770-1827)

Moderato cantabile, molto espressivo
Allegro molto
Adagio ma non troppo - Fuga: Allegro, ma non troppo

INTERMISSION

Sonetto 123 del Petrarca

Franz Liszt
(1811-1886)

Concert Etude in D-flat Major
("Waldesrauschen")

Franz Liszt

Isolde's Liebestodt
("Tristan and Isolde")

Wagner - Liszt

Mazurka in B Minor, Op. 22

Fryderyk Chopin
(1810-1849)

Polonaise-Fantaisie, Op. 61

Fryderyk Chopin

— convocation hall, old arts building —

The University of Alberta Department of Music
presents
the inaugural recital of the new

COLLEGIUM MUSICUM

Coordinator: Robert Klakowich
Coaches: Robert Klakowich
Mitchell Brauner
Paul Dorsey

Friday, March 6, 1987 at 8:00 p.m.
Convocation Hall, Old Arts Building

PROGRAMME

MUSICK'S DELIGHT:

English music for voices and instruments from Elizabethan and Jacobean times

I

THOUGH AMARYLLIS DANCE IN GREEN
(*Psalms, Sonets and Songs*, 1588)

WILLIAM BYRD
(1543-1623)

FOWRE ARMES TWO NECKES
(*Ayres on Phantasticke Spirites*, 1608)

THOMAS WEELKES
(1576-1623)

NOW IS THE MONTH OF MAYING
(*First Booke of Ballets*, 1595)

THOMAS MORLEY
(1557 or 8-1602)

II

INSTRUMENTAL DIVISIONS ON "THE LEAVES BE-GREEN" ("BROWNING").

Lute duet: [untitled]
(Jane Pickering's Lute Book, ca. 1616)

ANONYMOUS

Keyboard: THE LEAVES BEE GREENE
(*Fitzwilliam Virginal Book*, 1609-19)

WILLIAM INGLOTT
(1554-1621)

Improvised descant recorder divisions

Consort a 3: BROWNING
(*John Balwin's Commonplace Book*, 1588-1606)

ELWAY BEVIN
(ca. 1554-1638)

III

NOW HATH FLORA ROB'D HER BOWERS
(*Discription of a Maske*, 1607)

THOMAS CAMPION
(1567-1620)

COME AGAINE SWEET LOVE DOTH NOW INVITE
(*First Booke of Songs or Ayres*, 1597)

JOHN DOWLAND
(1563-1626)

COME AWAY [Come againe sweet love doth now invite]
(Lute manuscript, Cambridge University, ca. 1615)

ANONYMOUS

GOE, NIGHTLY CARES

CEASE THESE FALSE SPORTS
(*A Pilgrimes Solace*, 1612)

JOHN DOWLAND

IV

FANTASIA-SUITE

(Instrumental manuscript, King's College,
Cambridge; autograph keyboard manuscript,
British Library)

JOHN COPRARIO
(ca. 1570-1626)

Fantasia
Alman
Ayre

IN NOMINE

(Instrumental manuscript, Bodleian Library
Oxford, ca. 1610)

ORLANDO GIBBONS
(1583-1625)

THE TEMPORISER

(Instrumental manuscript, Christ Church,
Oxford)

ROBERT JOHNSON
(ca. 1583-1633)

ALMAN

(Taffelconsort, 1621)

THOMAS SIMPSON
(1582-after 1630)

INTERMISSION

DELIZIA DELLA MUSICA:

The Italian "nuove musiche" near the turn of the seventeenth century

V

TORNA DOLCE IL MIO AMORE

(Canzonette a 3, 1589)

SONATA DETTA LA MODERNA (1613)

RIEDE LA PRIMAVERA

(Madrigaletti per cantar, 1628)

SALOMONE ROSSI
(1570-ca. 1630)

VI

TOCCATA PER SPINETTINA E VIOLINO

CANZONA PRIMA DETTA LA BONUISIA

(Il Primo Libro delle Canzoni, 1628)

GIROLAMO FRESCOBALDI
(1583-1643)

VII

VERGINE BELLA: per la Beatissima Vergine

VERGINE CHIARA: per la Gloriosissima Vergine

(Musiche a Una, Due e Tre Voci, 1615)

MARCO DA GAGLIANO
(1582-1643)

VIII

NON HAVEA FEBO ANCORA

AMOR: LAMENTO DELLA NINFA

SI TRA SDEGNOSI

(Madrigali Guerrieri ed Amoriosi, 1638)

AMOR CHE DEGGIO FAR: Canzonetta a 4 concertata

(Settimo Libro de Madrigali, 1619)

CLAUDIO MONTEVERDI
(1567-1643)

PERFORMING MEMBERS OF THE COLLEGIUM MUSICUM:

Sally McIntosh, soprano
Joy-Anne Murphy, soprano
Edette Gagné, alto
Wayne Lemire, tenor
Sean Ferguson, tenor
Sean Bodie, bass
Paul Dorsey, recorders
Sabeth Verpoorte, recorders
Tom Jamieson, recorders, bass viol, lute
Jamie Philp, recorders, lute
Carl Lotsberg, lute
Robert Klakowich, harpsichord, organ

Special thanks to Antonella Ciancibello and Silvano Zamaro, Department of Romance Languages, for their assistance in text pronunciation and translations.

COLLEGIUM MUSICUM

Latin for "musical guild," the term *collegium musicum* referred originally to one of various types of musical societies in German and German-Swiss cities during the Reformation which performed vocal and instrumental music purely for pleasure, and was thereby designed to promote good fellowship and *esprit de corps* among its members. Thus, it was a counterpart of such societies as the *Kantorei*, which cultivated church music, and the *convivium musicum*, which met to discuss musical philosophy over a banquet. During the Baroque era, *collegia* rose in stature, gained the patronage of leading citizens, and constituted the beginnings of public concert life in central Europe. The Leipzig *collegia*, in particular, enjoyed a considerable following during the early eighteenth century under such illustrious directors as Telemann and J. S. Bach. In 1909, Hugo Riemann formed a *collegium musicum* at Leipzig University, initiating a widespread modern trend in music schools to foster the performance of early music.

The University of Alberta *Collegium Musicum*, in the tradition of its forebears, is dedicated to the promotion of early music through research into original performance practices, transcribing and editing, and above all, recitals of early music incorporating idiomatic and stylistic concepts of a particular period and ethos, using performance techniques and instruments appropriate to that period. The ensemble was formed early in 1987 on a purely voluntary basis, its members consisting of a mixture of University of Alberta students and musicians in the Edmonton community. In the fall of 1987, the *Collegium Musicum* will become an official department ensemble, and will be available by audition to all interested individuals for course credit.

NOTES

During the decades near the turn of the century, England and Italy had in common a rich tradition of secular music making. Indeed, one of the factors which contributed to the rise in social importance and artistic excellence of the arts in England towards the end of Elizabeth's reign was the increasing cultural intercourse with Italy. The madrigal, which arose and flourished in Italy, reached an equally full development in England (Group I) following the publication of the first volume of *Musica Transalpina* in 1588, a collection of Italian madrigals translated into English. Byrd's *Psalms, Sonets and Songs* from the same year enjoyed considerable success, inspiring further publications by native Englishmen such as Thomas Morley, Thomas Weelkes, John Bennet, John Wilbye and Orlando Gibbons.

Notes (continued)

If the English madrigal is to be considered a transplanted Italian genre; the lute "ayre" (Group III) was an artistic creation which is characteristically English. Interestingly, many collections of these were published with alternative accompaniments to a single voice, one with lute and optional bass viol, and the other with three additional vocal parts printed in such a way that they could be read from a single copy by singers seated around a table. A number of others call specifically for more than one voice accompanied by lute, such as Campion's duet *Now hath flora rob'd her bowers*, and *Cease these false sports*, composed by Dowland to celebrate the marriage of his last patron's son, Lord Walden of Suffolk. The latter features a five-part chorus playing homage to Hymen, the God of Marriage, who is summoned forth to bless the couple on their wedding night. A unique instrumentation is provided for Dowland's exquisite *Goe nightly cares*, with mandatory parts for a treble instrument and bass viol.

English instrumental music (Groups II and IV), that is, music written specifically for instruments independent of vocal parts, rose to prominence during the sixteenth century in two parallel streams--music for solo instruments and music for consorts of varying size. The lute and "virginals," the principal disseminators of music in the solo category, had a vast repertory of pieces based on pre-existing material, most notably "divisions." The technique of division (i.e. making small notes out of big ones) was cultivated as improvisation, and as a means of providing variations on the harmonic pattern of a particular well-known composition, usually some popular song or other which enjoyed considerable notoriety. Although no vocal version of *The Leaves be green* has survived, words lasting a single strain were added to one set of instrumental divisions, and to judge from the large number of such divisions extant, this short but engaging ground bass was obviously a favorite of division practitioners and inspired them to instrumental pieces of tremendous vitality. Jacobean consort music for from two to six instruments drew on "learned" genres such as the fantasia and cantus firmus pieces, and on dance types. Some of the latter, such as Robert Johnson's *the Temporiser* and Thomas Simpson's *Alman* were apparently intended for inclusion in dramatic entertainments. John Coprario (whose name, until a visit to Italy changed it, was just plain "John Cooper") wrote sets of *Fantasia-suites* for one, two and three instruments with a fully realized organ part. These are historically important, for they are among the earliest "suites"--in any country--to be so designated, and the grouping of the three movements as a unit is made unmistakable by the brief return of the fantasia tempo and texture following the third movement.

By the conclusion of the reign of James I, taste in England was changing, and with the death of the noble madrigal, it might be said that artistic impetus, musically at least, went into decline. A far different situation obtained at the same time in Italy, where new musical ideas were being formulated which gave powerful impetus to a wider range and greater intensity of emotional content in music. The *seconda prattica*, which in vocal music advocated the domination of text over music, resulted in the reduction of the number of voices and the addition of *basso continuo* to nourish both a reflowering of the madrigal and the beginnings of opera. The career of Salomone Rossi spanned some four decades on both sides of the year 1600, and is represented here (Group V) by a sixteenth-century canzonet in which instruments can double voices (*Torna dolce il mio amore*), as well as a fully modernized two-voiced madrigal with *basso continuo* (*Riede la primavera*). Devotional texts were similarly updated, as in the superbly lyrical two- and three-voiced settings by Marco da Gagliano of poems by Petrarch (Group VII). The emotional intensity of Italian vocal music began to carry over to idiomatic writing for instruments, and the combination produced a form which became extraordinarily wide spread, the trio sonata. Meanwhile, among the music for solo keyboard, improvisatory types such as the toccata reached a peak with Girolamo Frescobaldi (Group VI). Innovative, and with a penchant for experimentation, Frescobaldi included a toccata in his 1628 collection of canzonas for one treble instrument and continuo, a composition in *stile fantastico* which is unique in employing an obligato instrument with the keyboard part. Finally, the late madrigal is, without question, best exemplified here by Claudio Monteverdi (Group VIII). These two works, one a mini *rappresentazione* about a nymph lamenting her lost love, and the other a spirited four-voiced *canzonetta* with independent instrumental parts, are together a fitting tribute to a country during one of its most outstanding musical eras.

Italian Text Translations

TORNA DOLCE IL MIO AMORE

Torna dolce il mio amore
Deh torna pur e rendi
l'alm'e'l core
E non mi dar dolore
Che se quest'alm'al fin
non trova loco
Consumar la vedrete a poco.

La subita partita
M'ha tolto, ah! lasso, lo mio spirto
e vita
Hora ti chieggo aita;
Viva luce del Sol, chiaro splendore,
Torna, ti priego, à consolarmi
il core.

Gli amorosetti sguardi,
Che furo al miser cor
pungenti dardi,
Fan, ch'io sospiri, et ardi
De l'amor tuo, ò mia lucente Stella,
Che troppo al ritornarmi sei ribella.

Deh torna o mio bel Sole,
E non esser piu sorda à mie parole
Se vuoi ch'io mi consoli,
Che come ad altri
non hò dato il core,
Così non vivo se non del tuo Amore.

Sweet my love returns
Ah, return please, and give me back
my soul and heart
And do not bring me sorrow
For, if this soul
does not find a place,
You will see it slowly pine away.

The sudden departure
Has taken, alas, my spirit
and life away
Now I ask for your help;
Bright sunlight, clear splendour,
Return, I beg you, to console
my heart.

The loving glances,
That were sharp arrows
for the poor heart,
They make me sigh, and consume
With love for you, oh my bright Star,
You who are too reluctant to return.

Please return, my beautiful Sun,
Do not be deaf to my words anymore
If you want me to find you comfort,
For, since I did not give my heart
to anyone else,
I cannot live but of your love.

RIEDE LA PRIMAVERA

Riede la primavera,
Torna la bella Clori;
Odi la rondinella,
Mira l'erbette e i fiori!

Ma tu, Clori, più bella
Nella stagion novella,
Serbi l'antico verno.
Deh, s'hai pur cinto il cor
di ghiaccio eterno,
Perchè, ninfa crudel, quanto gentile
Porti negli occhi il sol,
nel volto aprile?

Spring is here again,
Beautiful Clori returns;
Hear the little swallow,
Look at the new grass and flowers!

But you, Clori, though more beautiful
In the new season,
Still keep the old winter.
Ah, if you have your heart encircled
by eternal ice,
Why, nymph so cruel yet gentle,
Do you carry in your eyes the sun,
and April in your face?

VERGINE BELLA

Vergine Bella che di sol
vestita
Coronata di Stelle al sommo Sole
Piacesti sì ch'in te sua luce
ascose
Amor mi spinge a dir di te
parole
Ma non so incomminciar
senza tua aita
E di colui ch'amando in te
si pose
Invoco lei che ben sempre rispose
Chi la chiamò con fede
Vergine s'amercede
Miseria estrema
dell' humane cose
Giami ti volse al mio prego
t'inchina
Soccorri alla mia guerra
Ben ch' io sia terra e tu del Ciel
Regina.

-Petrarch

Beautiful Virgin, clothed in
sunlight,
Crowned with stars, the highest Sun
Thou pleased so much he masked thee
in his light.
Love compels me to speak words
of thee
But I do not know how to begin
without thine aid
And that of him who, loving, placed
himself in thee.
I invoke her who has always answered
Whomever called her in good faith:
Virgin have mercy
On the extreme misery of human
affairs:
Never didst thou turn away; concede
my prayer,
Lend aid to my struggle
Though I be earth and thou the Queen
of Heaven.

VERGINE CHIARA

Vergine chiara e stabile
in eterno
Di questo tempestoso mare
stella
D'ogni fedel nocchier fidata
guida
Pon mente in che terribile
procella
Io mi ritrovo sol senza
governo
Et hò già da vicin l'ultime
strida
Ma pur in te l'anima mia si fida
peccatrice
Io no'l niego Vergine
Ma ti prego
Che'l tuo nemico del mio mal non rida.

-Petrarch

Virgin bright and true, bidding
forever
The brightest star of this
tempestuous sea
And faithful guide of every faithful
helmsman,
Take heed of this most frightful
hurricane
In which I find myself alone, without
a rudder,
And I am already close to the last
gasp
But still in thee my soul places its
faith.
My sins, O Virgin, I do not deny
And yet I pray thee
Do not let thy foe laugh at my pain.

NON HAVEA FEBO ANCORA

Non havea febo ancora
Recato al mondo il di,
Ch'una donzella fuora
Del proprio albergo uscì.
Sul pallidetto volto
Scorgeasi il suo dolor;
Spesso gli veniva sciolto
Un gran sospir del cor.
Si capestando fiori
Errava hor qua, hor là,
I suoi perduti amori
Così piangendo va:

The sun had not yet
Brought day to the world
When a maiden
Stepped forth from her lodging.
On her pale face
Was inscribed her sorrow,
And often from her grief
Issued a great sigh.
Aimlessly over the flowers
She wandered here and there,
Her lost love
Lamenting, in these words:

AMOR: LAMENTO DELLA NINFA

"Amor," dicea, il ciel
Mirando, il piè fermò,
"Amor, dov'è la fè,
Che'l traditor giurò?

"God of Love," she said,
Stopping and gazing up at the sky,
"Love, where is that faith
That the traitor swore to me?

Fa che ritorni il mio amor
Com'ei pur fu,
O tu m'ancidi ch'io
Non mi tormenti più."
Miserella, ah, più, no, no--
Tanto gel soffrir non più.

Make my love return
To me as he was,
Or else kill me, so that I
No longer torment myself."
Unhappy girl, no more--
She cannot suffer such scorn.

"Non vo' più ch'ei sospiri
Se non lontan da me,
No, no che i mantiri
Più nin dirammi, affè."
Miserella, (etc.)

"I do not want him to sigh,
Unless he is far from me,
No, not to tell me
Of his sorrows, no indeed!"
Unhappy girl, (etc.)

"Perché di lui mi struggo,
Tutt'orgoglioso sta,
Che sì, che sì se'l fuggo
Ancor mi pregherà?"
Miserella, (etc.)

"Since I long for him,
He haughtily ignores me;
But if I were to leave him,
Would he beg me to stay?"
Unhappy girl, (etc.)

"Se ciglio ha più sereno
Coi che'l mio non è,
Già non rinchiude in seno
Amor sì bella fè."
Miserella, (etc.)

"If my rival has
A fairer face than mine,
She does not have in her heart
So true a devotion."
Unhappy girl, (etc.)

"Ne mai sì dolce baci
Da quella bocca havrà,
Nè più soave--ah taci,
Taci che troppo il sa."
Miserella, (etc.)

"Nor shall he ever from her lips
Taste such sweet kisses,
Nor such exquisite--but enough:
He knows this only too well."
Unhappy girl, (etc.)

SI TRA SDEGNOSI

Si tra sdegnosi pianti
Spargea le voci al ciel,
Così ne' cori amanti
Mesce Amor fiamme e giel.

-Ottavio Rinuccini

Thus with indignant complaints
Her voice rose to the heavens;
Thus in the hearts of lovers
The God of Love mixes fire and ice.

AMOR CHE DEGGIO FAR

Amor che deggio far
Se non mi giova amar
Con pura fede?
Servir no vo' così
Piangendo notte e di
Perchi nol crede.
E. non si può verder
L'amoroso pensier
Da l'occhio humano.
Dunque un fido amator
Dovrà nel suo dolor
Languir invano.

Intesi pur tal hor
Che nella fronte il corsi
Porta scritto,
Hor come a me non val
Scoprir l'interno mal
Nè volto afflitto.
Ingiustissimo Re,
Perchè la vera fè
Nota non fai
Perchè lasci perir,
Voci sguardi e sospir
Se'l vedi e'l sai?

O come saria pur
Amor dolce e sicur
Se'l cor s'a prise;
Non soffrirebbe già,
Donna senza pietà
Ch'altrui morisse.

E dunque sotto il Ciel
Non v'è d'alma fedel
Segno verace?
Ahi fato ahi pena ahi duol,
Hor creda mi chi vol
Ch'io mi do pace.

O Love what shall I do
If to love with sincere faith
Is of no use to me?
I will not go on like this,
Crying night and day
For someone who does not believe me.
And you cannot see
The loving thought
In the human eye.
Therefore a faithful lover
Will have to languish in vain
In his sorrows.

I also heard at times
What fate
Has inscribed on itself,
That is of no use to me now
To display inner grief
And a sad face.
Too unjust a King,
Why don't you reveal
The true faith?
Why do you allow voices,
Glances and sighs to die
If you see it and know it?

O how sweet and confident
Love would be
If the heart would relent;
It could not stand,
Merciless woman,
That somebody would die.

And so under the sky
Is there no true sign
Of a faithful soul?
Ah fate, ah grief, ah sorrow,
Now believe me if you want
That I set my mind at rest.

In Recital

University of Alberta
CONCERT BAND

Directed by Ernest Dalwood

with soloist
Kim Mattice, soprano

SUNDAY, MARCH 8, 1987 at 2:00 p.m.

Provincial Museum Auditorium

Programme

MERRI ENGLAND

'Entrance of Elizabeth'
Song 'O Peaceful England'
'Yeoman of England'

E. GERMAN
arr. R. Armitage

MARITANA - OVERTURE

Conductor - Roy Armitage

W. VINCEN WALLACE

CARRILON from L'arlessiene

G. BIZET

Songs

LINDEN LEA

R. VAUGHAN-WILLIAMS

MY HERO (Chocolate Soldier)

A. STRAUSS
arr. R. Armitage

IRISH RHAPSODY

C. GRUNDMAN

TUNES OF OFFENBACH

JOHNSON

Marches

GLASGOW WAY
PENTLAND HILLS

J. HOWE

Date to note: CONCERT BAND in performance on Sunday, April 5th
at 3:00 p.m. in Convocation Hall, Old Arts Building on the
University of Alberta campus.



Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

SUSAN KLEIN, horn

assisted by

Judy Lowrey, piano

Monday, March 9, 1987 at 8:00 p.m.

En Forêt, Op. 40 (1941).....Eugène Bozza
(b. 1905)

Nocturno, Op. 7.....Franz Strauss
Andante quasi adagio (1822-1905)

Sonata for Horn and Piano in E flat major,
Op. 178.....Joseph Rheinberger
Con moto (1839-1901)
Quasi adagio
Con fuoco

INTERMISSION

Trio for Violin, Horn and Piano,
Op. 44 (1952).....Lennox Berkeley
Allegro (b. 1903)
Lento

Theme and Variations (1 to 10)
Ann Kenway, violin
Carol Pfeiffer, piano

Frippery, Vol. 4, No. 13.....Lowell E. Shaw
Something Old - The Old Soft Shoe

Frippery, Vol. 4, No. 14
Something in two - Vaudeville Chaser
The 'En Cors' Horn Quartet
Laszlo Klein, Susan Klein, Marc Patsula, Chris Gongs

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mrs. Klein.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DARLENE SCHUBERT, soprano

assisted by

LORETTA DUECK, piano

Tuesday, March 10, 1987 at 5:00 p.m.

Two songs from Serate Musicali (1830-35).....Gioachinno Rossini
La Promessa - Canzonetta (The Promise) (1792-1868)
La Pastorella delle Alpi - Tirolese
(The little Shepherdess of the Alps)

Six Songs from the
Spanisches Liederbuch (#1) (1891).....Hugo Wolf
Nun bin ich dein (1860-1903)
Die du Gott gebarst, du Reine
Der heilige Joseph singt
Die Ihr schwebet
Führ' mich, Kind, nach Bethlehem
Ach, des Knaben Augen

INTERMISSION

Cantata: Nacqui a' sospiri e al pianto
(c.1700).....Alessandro Scarlatti
(1660-1725)

Elizabeth Han, violin
Paul Luchkow, violin
Martin Kloppers, cello

Five Greek Folk Songs (1904-06).....Maurice Ravel
Chanson de la Mariée (Song for the Bride) (1875-1937)
Làbas, vers L'église (Yonder, at the Church)
Quel galant m'est comparable (what dandy can compare with me)
Chanson des cueilleuses de lentisque
(Song of the girls gathering pistachios)
Tout gai! (Very Merrily!)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Miss Schubert.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

MIKE KRYVENCHUK, trombone

assisted by

HELEN STUART, piano

Saturday, March 14, 1987 at 5:00 p.m.

Sonata in F Major.....Benedetto Marcello
Largo (1686-1739)
Allegro
Largo
Presto

Esquise pour Trombone et Piano (1947).....Henri Zagwijn
(1878-1954)

Concerto No. 2.....Eugene Reiche
Allegro maestoso
Adagio
Rondo

INTERMISSION

Sonata sopra Sancta Maria
ora pro nobis (1610).....Claudio Monteverdi
(1567-1643)

Darlene Schubert, soprano solo
Patricia Dray, Duane Paulson,
Allan Gilliland and Larry Knopp, trumpets
Linda Reinholdt and Rod Densmore, trombones
Lillian Moore, baritone
Krista Jean, tuba

Suite Quatuor pour 4 Trombones (1959).....Flor Peeters
Entrata (b. 1903)
Lied
Dans
Final

Inveni David.....Anton Bruckner
(1824-1896)

Linda Reinholdt and Rod Densmore, trombones
Lillian Moore, baritone
Krista Jean, tuba

The Golyarde's Grounde (1972).....Malcolm Forsyth
(b. 1936)

Hip lips II.....Leslie Pearson
Tina Ross and Duane Paulson, trumpets
Karin Eser, horn
Krista Jean, tuba

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Kryvenchuk.

Reception to follow at 7628 - 110 Street. Everyone is welcome.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

CATHY BOEHM-EICHNER, violin

and

CAROL PFEIFFER, piano

Saturday, March 14, 1987 at 8:00 p.m.

Partita No. 3 in E major, BWV 1006 (1720).....J. S. Bach
Preludio (1685-1750)
Loure
Gavotte en Rondeau
Menuet I; Menuet II
Bourré
Gigue

Sonata No. 10 in G major, Op. 96 (1812).....Ludwig van Beethoven
Allegro moderato (1770-1827)
Adagio espressivo
Scherzo: Allegro
Poco Allegretto; Adagio espressivo; Allegro

INTERMISSION

Five Melodies, Op. 35^{bis} (1925).....Sergei Prokofiev
- after Five Songs without Words, Op. 35, (1891-1953)
for voice and piano (1920)
1. Andante
2. Lento, ma non troppo
3. Animato, ma non allegro
4. Allegretto leggero e scherzando
5. Andante non troppo

Sonate pour Violon et Piano (1917).....Claude Debussy
Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mrs. Boehm-Eichner.

Reception to follow at 11135 - 53 Avenue. Please feel welcome to join us.

Convocation Hall, Old Arts Building



ENCOUNTERS

Design: Endi Blauwers

Sunday,
March 15, 1987
Convocation Hall

8:00 p.m.

The Department of Music
presents

ENCOUNTERS IV

The Fourth in a Series of
Four Concerts

Artistic Directors:
Leonard Ratzlaff
Malcolm Forsyth

Programme:

Wanderer Fantasy in C,
D. 760 (1822)
Franz Schubert
(1797-1828)

Allegro con fuoco non troppo
Adagio
Presto
Allegro

Helmut Brauss, piano

Cry Wolf (1980)
Alfred Fisher
(b. 1942)

Harold Wiens, baritone
Grant Cahoon, flute
Michael Bowie, viola
Mark Eeles, cello

PROGRAMME NOTES

Fantasie Op.15 (D.760) in C-major
(Wanderer Fantasy)

Franz Schubert
(1797-1828)

Written in 1822, this work seems rather prophetic for Schubert's time and is certainly unique in his own piano oeuvre. A cyclical, highly unified masterpiece of 4 interlocked movements, based on a rhythmic motive derived from his own song "Der Wanderer", this fantasy illustrates the most important aspects of Schubert's writing: the intense melodic quality as found in his songs, the intimate style of the small ensemble, as seen in his chamber music, and the large orchestral forces as displayed, for instance, in his C Major Symphony.

The resources of the piano are explored in a way pointing to the forthcoming techniques of the great romantic composers, who increasingly used large sonorities, dense chordal structures, doubling of melodic lines, virtuosic figurations like broken octaves or chords, arpeggios, scales encompassing the whole range of the keyboard and various "romantic sound patterns" such as tremolando.

These "pianistic" aspects are not a means in themselves and as such should not be compared with the procedures later used by Franz Liszt, although one might be tempted to do so. However, formal characteristics, such as the way the four movements are integrated into a "Gesamtkunstwerk", definitely point to Liszt and in particular to his B Minor Sonata. A quasi-Lisztian metamorphosis of the main rhythmic motive beginning with the dramatic version (1st movt.), moving via an ingenious transition to the lyrical (2nd movt.), appearing in strong contrast as a dance character (3rd movt.) and finally evolving into an assertive fugal theme in the last movement unifies the whole work, at the same time emphasizing the principle of continuous contrast, even on a very subtle level, as the transformation of the rhythm from the "dactylus" of the first theme to the "anapest" of the second in the first movement shows.

Unfortunately this great work of music has become more and more a show piece for pianists and is interpreted accordingly, the main criterium of success being often the lowest percentage of wrong notes played. However, the only rationale for performing the Wanderer Fantasy can be its unique musical and poetic message.

(Helmut Brauss)

Cry Wolf

Alfred Fisher
(b. 1942)

I first heard this Cree tale the "right way" - hunkering around a campfire in the snowy bush of Northern Saskatchewan. In this rollicking, humorous tale, the traditional Cree prankster-figure, Weesakachuk, is cast as a greedy character bent on outwitting the wolves. (In an interesting inversion of European mythology, the wolves here are of spotless character and motive). But greed is not easily tolerated in this tradition and the tale follows the prankster through his misbegotten scheme to an outrageous conclusion. It's funny but, as in all such tales, there is an instructive dimension to its purpose inherent in its non-dogmatic, anti-pedantic approach to the perils of greed. It is this essential virtue of the text that conditions the music in both substance and style.

(Alfred Fisher)

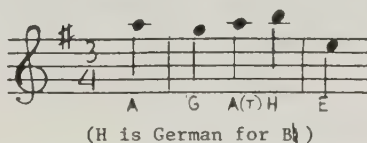
Sextet in G Major

Johannes Brahms
(1833-1897)

Brahms's Sextet No. 2 in G. Major, Op. 36, was composed in 1864-65 near the end of a five- or six-year period that saw the completion of several important pieces of chamber music, including the great F Minor Piano Quintet. These are works in which Brahms's mature personal style was being forged and perfected. Compared with Brahms's earlier works, there is a greater emphasis on counterpoint and a more thorough and compelling use of thematic and motivic development--interrelated techniques essential to the creation of great chamber music. At the same time there is an increased interest in harmonic experimentation. But as is nearly always the case, lyrical melodic material is at the core. That is particularly true in the G Major Sextet.

Sextet in G Major (continued)

The first movement, in Brahms's favorite triple meter, focuses on the main theme's opening five notes (a linked pair of ascending fifths), that were designed for extensive development. This motive is passed from instrument to instrument and often appears in inverted form. Other motivic or thematic elements include the very persistent alternating note figure heard at the outset in the viola, the lyrical dancing tune of the second theme, and a quick, but repetitive, reference to a motive representing Agathe von Siebold, a singer and the only woman to whom Brahms became engaged. The engagement was broken a few years earlier, but Brahms noted to a friend that "here [in the sextet] I have freed myself from my last love." Her theme is based on the musical notes contained in her name:



The second movement is a new Brahmsian scherzo in 2/4 time in the tonic minor. The theme is based on a Gavotte Brahms had composed for piano several years earlier, and the Baroque-like ornaments create interesting accents on the weak beats. The trio is a fast rustic triple meter dance in the parallel major and involves in its second half a soft transformation of its opening theme, which had originally been strongly syncopated.

The e minor slow movement consists of a theme with five variations and coda over an extended pedal point. The expressive "vocal" melody, rich contrapuntal texture, and variation form create the contemplative mood so characteristic of Beethoven's late quartets. The unusual 12-measure theme is intensified by its rich chromatic harmony with unexpected tonal shifts. The finale is a sonata structure with rondo elements, as the opening animated material returns throughout the movement and forms the basis of a fugal section at the beginning of the development.

(Michael Roeder)

Acknowledgements

Payment of artist's fees for the ENCOUNTERS series is made possible by donations from the Emil Skarin Fund Committee and the Alma Mater Fund Allocations Committee at the University of Alberta.

Encounters Series 1987-88

Preparations are underway for the next Encounters series to take place beginning next fall. An exciting collection of works is being assembled under the organization of artistic director Dr. Leonard Ratzlaff. Further information will be forthcoming when the schedules, performers and the programs are confirmed.

Donations

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available at the door during intermission and following the concert. All donations should be directed to the Department of Music in support of the Encounters music series. All contributions qualify for a matching grant from the Provincial Government and income tax receipts will be issued by the University for all donations over \$10.00.

Arts Building Renovations

Some inconveniences have arisen caused by the renovations of the Old Arts Building. Until further notice, wheelchair access and washroom facilities are unavailable in the Arts Building. Washrooms can be found in the Business Building located a short distance north east of the hall and also in Rutherford Library, just south east of the Arts Building.

INTERMISSION (15 minute duration)

Sextet No. 2 in G
Opus 36 (1865)
Johannes Brahms
(1833-1897)

- I. Allegro non troppo
- II. Scherzo: Allegro non troppo
- Presto giocoso
- III. Adagio
- IV. Poco allegro

Norman Nelson, violin
Siludette O'Connor, violin
Michael Bowie, viola
Nicholas Pulos, viola
Tanya Prochazka, cello
Barbara Morris, cello

Technical production by Garth Hobden





UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ALISON GRANT, flute

assisted by

JANET SCOTT-SCOTT, piano

Monday, March 16, 1987 at 8:00 p.m.

Sonata in G major for Two Flutes
and Basso Continuo, BWV 1039 (ca. 1720).....J.S.Bach
Adagio (1685-1750)
Allegro ma non presto
Adagio e piano
Presto

Bill Damur, flute
Mark Eeles, cello

Gymnopédie No. 1 (1888).....Eric Satie
Gymnopédie No. 3 (1888) (1866-1925)
Agnes Lee, harp

Image Op. 38 pour flûte seule (1939).....Eugene Bozza
(b. 1905)

INTERMISSION

Introduction and Variations on
"Ihr Blümlein alle", Op. 160 (1824).....Franz Schubert
Introduction, andante (1797-1828)
Theme, Trockne Blumen - "Die schone Müllerin, No. 18)
Variation 1
Variation 2
Variation 3
Variation 4
Variation 5
Variation 6
Variation 7, allegro

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Ms. Grant.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

DAVID HAYMAN, clarinet

assisted by

MICHAEL MASSEY, piano

and

DAROLYN McCROSTIE, piano

Tuesday, March 17, 1987 at 5:00 p.m.

Dialogues for Clarinet and Piano (1961).....Robert Starer
Andante - Allegro Scherzando - Lento - Presto (b. 1924)

Sonata for Clarinet and Piano in F minor,
Op. 120, No. 1 (1894).....Johannes Brahms
Allegro appassionato (1833-1897)
Andante un poco Adagio
Allegretto grazioso
Vivace

INTERMISSION

Abîme des Oiseaux
from Quatuor pour la fin du temps (1940).....Olivier Messiaen
(b. 1908)

Recitative and Polacca from Clarinet
Concerto No. 2 in E flat major (1811).....Carl Maria von Weber
(1786-1826)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Hayman.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

LILIANE CROMER, mezzo soprano

and

TWYLLA AUGUSTSON, soprano

assisted by

ALFRED STROMBERGS, piano

Tuesday, March 17, 1987 at 8:00 p.m.

Blicke mir nicht in die Lieder

(Fr. Rückert) (1901).....Gustav Mahler
Ich atmet' einen Lindenduft (1901) (Fr. Rückert) (1860-1911)
Ich bin der Welt abhanden gekommen (1901) (Fr. Rückert)
Hans und Grethe (1886)

Selected duets from Klänge aus Mähren (1876).....Antonin Dvořák
Die Taube auf dem Ahorn, Op. 32, No. 1 (1841-1904)
Ich schwimm' dir davon, Op. 32, No. 6

Selected duets:

Gruss (J.v. Eichendorff) (1845).....Felix Mendelssohn
Abschiedslied der Zugvögel (H.v. Fallersleben) (1845) (1809-1847)

Recitative and Aria, K. 316 (1779).....Wolfgang Amadeus Mozart
Recit: Popoli di Tessaglia (1756-1791)
Aria: Io non chiedo

From Siete Canciones populares Españolas (1915).....Manuel de Falla
1. El paño Moruno (1876-1946)
2. Asturiana
3. Jota

From Serata Musicali (1830-35).....Gioacchino Rossini
La Regata veneziana (Count Carlo Pepoli) (1792-1868)
La Pesca (Metastasio)

Air Romantique (Jean Moréas) (1927).....Francis Poulenc
Attributs (Ronsard) (1924) (1899-1963)
Air Vif (Jean Moréas) (1927)

From Der Rosenkavalier (1909).....Richard Strauss
(1864-1949)

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ANNE KENWAY, violin

with

DONALEE INGLIS, piano

Thursday, March 19, 1987 at 5:00 p.m.

Sonata No. 12 in D major (c. 1750).....Georg Friedrich Handel
Affettuoso (1685-1759)
Allegro
Larghetto
Allegro

Diana Nuttall, cello

Sonata (1939).....Paul Hindemith
Lebhaft (1895-1963)
Langsam; Lebhaft; Langsam, wie zuerst
Fuge: Ruhig bewegt

INTERMISSION

Concerto in D major, Op. 77 (1878).....Johannes Brahms
Allegro non troppo (1833-1897)
Adagio
Allegro giocoso, ma non troppo vivace

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ERNEST DALWOOD, clarinet & bass clarinet
FORDYCE PIER, trumpet
& Friends

Thursday, March 19, 1987 at 8:00 p.m.

SONATINE OP. 53/6 (c 1971)

ARMIN KAUFMANN
(b. 1902)

- I. Allegro sereno
- II. Andantino
- III. Grave

Fordyce Pier, trumpet
Janet Scott-Hoyt, piano

TO BE SUNG UPON THE WATER
Barcarolles and Nocturnes

Music by
DOMONICK ARGENTO
(b. 1927)

- I. Prologue: Shadow and Substance
- II. The Lake at Evening
- III. Music on the Water
- IV. Fair is the Swan
- V. In Remembrance of Schubert
- VI. Hymn Near the Rapids
- VII. The Lake at Night
- VIII. Epilogue: De Profundis

Poems by
WILLIAM WORDSWORTH
(1770-1850)

Janice McMann, soprano
Ernest Dalwood, clarinet & bass clarinet
Jane O'Dea, piano

INTERMISSION

MUSIC FOR A FARCE (c 1953)

PAUL BOWLES
(b. 1910)

- I. Allegro rigoroso
- II. Presto (Tempo di tarantella)
- III. Allegretto (Tempo di Quickstep)
- IV. Allegro
- V. Lento (Tempo di Valse)
- VI. Allegro (Tempo di Marcia)
- VII. Presto
- VIII. Allegretto

Ernest Dalwood, clarinet
Fordyce Pier, trumpet
Janet Scott-Hoyt, piano
John McCormick, percussion

SERENATA (1927)

ALFREDO CASELLA
(1883-1947)

- I. Marcia
- II. Minuetto
- III. Notturmo
- IV. Gavotte
- V. Cavatina
- VI. Finale

Ernest Dalwood, clarinet
Fordyce Pier, trumpet
Norman Nelson, violin
Mark Eeles, violoncello
Dianne Persson, bassoon

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

LASZLO C. KLEIN, horn

assisted by

JUDY LOWREY, piano

Friday, March 20, 1987 at 8:00 p.m.

Villanelle for Horn and Orchestra (1906).....Paul Dukas
(1865-1935)

Scherzetto.....David Lyon
(b. 1938)

Horn Concerto No. 1 in E flat major,
Op. 11 (1883).....Richard Strauss
Allegro (1864-1949)
Andante
Allegro - Rondo (Finale)

INTERMISSION

Trio for Horn, Violin and Piano
in E flat major, Op. 40 (1865).....Johannes Brahms
Andante - Poco più animato (1833-1897)
Scherzo: Allegro
Adagio mesto
Finale: Allegro con brio

Yoko Wong, violin
Elizabeth Laich, piano

Frippery, Vol. 3, No. 9.....Lowell E. Shaw
Charleston

Frippery, Vol. 4, No. 15
Some Things Borrowed - Une Grande Fantasia Pastorale
The "En Cors" Horn Quartet
Laszlo Klein, Susan Klein, Marc Patsula, Chris Gongs

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Klein.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ALEXANDRA MUNN, pianist

Saturday, March 21, 1987 at 4:00 p.m.

MAZURKAS by FREDERYCK CHOPIN (1810-1849)

OPUS 6 (1830-31)

- No. 1 F sharp minor
- No. 2 C sharp minor
- No. 3 E major
- No. 4 E flat minor

OPUS 7 (1830-31)

- No. 1 B flat major
- No. 2 A minor
- No. 3 F minor
- No. 4 A flat major
- No. 5 C major

OPUS 17 (1832-33)

- No. 1 B flat major
- No. 2 E minor
- No. 3 A flat major
- No. 4 A minor

INTERMISSION

OPUS 30 (1832-33)

- No. 1 C minor
- No. 2 B minor
- No. 3 D flat major
- No. 4 C sharp minor

OPUS 24 (1834-35)

- No. 1 G minor
- No. 2 C major
- No. 3 A flat major
- No. 4 B flat minor

OPUS 50 (1841)

- No. 1 G major
- No. 2 A flat major
- No. 3 C sharp minor

Convocation Hall, Old Arts Building

MAZURKA

A Polish country dance originated in folksongs, in the plains of Mazowsze (Mazovia), in which Warsaw is situated. The people of this province have been called Mazurs and their dance, known abroad as mazurka, comprises more than one type. There are the proper Mazur or Mazurek, secondly the Obertas or Oberek and thirdly the Kujawiak from the neighboring district of Kujawy. (Groves Dictionary of Music and Musicians, Fifth Edition)

The Mazurkas of Chopin are in 3/4 time generally with accent on the second or third beat of the bar and rhythmically contain dotted figures " " and triplet eighth and sixteenth notes.

In the preface of the Carl Mikuli edition published by G. Schirmer, Inc., James Huneker writes "That subtle quality, and for an Occidental enigmatic which the Poles call ZAL, is in some of the Mazurkas; in others the fun is almost uproarious, ZAL is a baleful compound of pain, sadness, secret rancor and revolt." Liszt writes that the word includes in its meaning all the tenderness, all the humility of a regret borne with resignation and without a murmur.

The 55 Mazurkas, from which this program was chosen, share in miniature form the harmonic, melodic and emotional characteristics of the music of Frederyck Chopin.

Alexandra Munn



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

JOANNE MULESA, oboe

assisted by

CATHERINE ADAM, piano

Monday, March 23, 1987 at 5:00 p.m.

10 Little Pieces for Oboe.....Gordon Jacob
(1895-1984)

Dialogue for Oboe and Clarinet, Op. 10 (1927).....Fin Hoffding

- I. Conversazione Semplice (1899-)
- II. Conversazione serio
- III. Altercazione
- IV. Conversazione sublime
- V. Conversazione gaia

David Hayman, clarinet

Passpied: No. 2 des Trois.....Paul Lacome
Danses Anciennes (1838-1920)

Sherri Goethe, bassoon

INTERMISSION

Trio in C Major for Two Oboes and
Cor anglais, Op. 87 (1795).....Ludwig van Beethoven
Allegro (1770-1827)

Adagio
Menuetto
Finale

Don Hyder, cor anglais
Christine Wilson, oboe

Rhapsody for English Horn (1948).....Gordon Jacob
(1895-1984)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Ms. Mulesa.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ELAINE DUNBAR, piano

Monday, March 23, 1987 at 8:00 p.m.

Sonata in E-flat Major, Hob. XVI:52 (1794).....Franz Joseph Haydn
Allegro (1732-1809)
Adagio
Finale: Presto

Variations sérieuses, Op. 54 (1841).....Felix Mendelssohn-Bartholdy
(1809-1847)

INTERMISSION

Nocturne, Op. 33 (1959).....Samuel Barber
(1910-1981)

Ostinato from Mikrokosmos, Vol. VI (1937-39).....Béla Bartók
Allegro Barbaro (1911) (1881-1945)

Ballade in F Minor, Op. 52 (1842).....Fryderyk Chopin
(1810-1849)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Miss Dunbar.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

WORDS AND MUSIC

ART SONG INTERPRETATION CLASS

WEDNESDAY, MARCH 25, 1987 AT 8:00 P.M.

Programme

Fiançailles pour rire (de Vilморin)

Francis Poulenc
(1899-1963)

- I. La dame d'André
- II. Dans l'herbe
- III. Il vole
- IV. Mon cadavre est doux comme un gant
- V. Violon
- VI. Fleurs

Merrill Tanner, soprano
Carmen Corbett, pianist

Du meines Herzens Krönelein (Dahn), Op. 21, No. 2
All mein Gedanken Op. 21, No. 1
Traum durch die Dämmerung (Bierbaum) Op. 29, No. 1
Heimliche Aufforderung (MacKay) Op. 27, No. 3

Richard Strauss
(1864-1949)

Richard Chung, tenor
Helen Stuart, pianist

"So many hours, so many fancies" Op. 4, No. 6
(Count Golenistchev-Koutouzov)
A Dream (Pleshtshelev) Op. 8, No. 5
The Harvest of Sorrow (Tolstōi) Op. 4, No. 5
Spring Waters (Tloutchev) Op. 14, No. 11

Sergei Rachmaninoff
(1873-1943)

Lauressa Pawlawski, soprano
Helen Stuart, pianist

Old American Songs (First set)

Aaron Copland
(b. 1900)

1. The Boatmen's Dance (Minstrel song, 1843)
2. The Dodger (Campaign song)
3. Long Time Ago (Ballad)
4. Simple Gifts (Shaker song)
5. I Bought Me A Cat (Children's song)

Roland Fix, baritone
Darolyn McCrostie, pianist

INTERMISSION

Convocation Hall, Old Arts Building

From Till Earth Outwears (Hardy)

Gerald Finzi
(1901-1956)

Let me enjoy the Earth
In years defaced
The Market Girl
It never looks like summer

Richard Chung, tenor
Helen Stuart, pianist

When springtime comes (Jacobsen)
Il pleure dans mon cuer (Verlaine)
Love's philosophy (Shelley)

Frederick Delius
(1862-1934)

Merrill Tanner, soprano
Carmen Corbett, pianist

From Songs of Travel (R.L. Stevenson)
The Vagabond
Youth and love
Bright is the ring of words

Ralph Vaughan-Williams
(1872-1958)

Roland Fix, baritone
Darolyn McCrostie, pianist

From Chants d'Auvergne
Le Coucou
Pastourelle
Malhereux qui a une femme

Joseph Canteloube
(1879-1957)

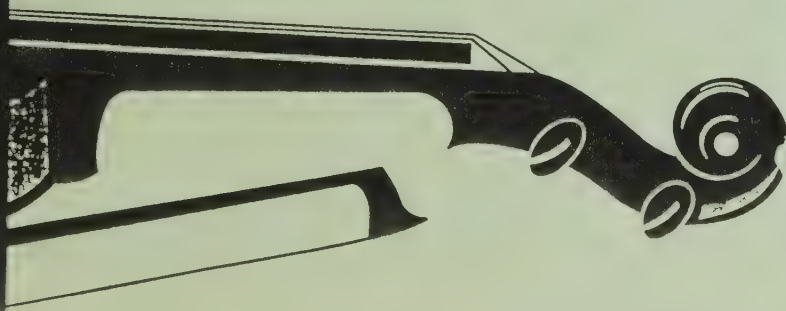
Performers are participants in the Art Song class
of Professor Alexandra Munn

Academy Strings

Norman Nelson, conductor

Friday, March 27, 1987
8:00 p.m.

Convocation Hall
Old Arts Building



PROGRAMME

CONCERTO IN A MINOR FOR PIANO,
FLUTE AND VIOLIN (BWV 1044)

J.S. BACH

Carol Pfeiffer, piano
Allison Grant, flute
Cathy Boehm-Eichner, violin

SERENADE NO.6 (SERENATA NOTTURNA)
IN D MAJOR K. 239

W. A. MOZART

Robert Burke, timpani

INTERMISSION

CONCERTO IN B^b FOR CELLO

LUIGI BOCCHERINI

Mark Eeles, cello

DANCES SACREE ET PROFANE FOR HARP

CLAUDE DEBUSSY

Agnes Lee, harp

ACADEMY STRINGS

Members 1986-87

conducted by Norman Nelson

VIOLINS I

Anne Kenway
Martin Berger
John Radosh
Hsing Jou

VIOLINS II

Cathy Boehm-Eichner
Lois Harder
Dan Huget
Blair Neufeld

VIOLAS

Stephen Collins
Glen Archibald
Eileen Lee

CELLOS

Mark Eeles
David Wright
John Cockell
Paul Radosh

BASSES

Paul Polushin
Mark Simpson

PERCUSSION

Bruce Hoag



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

BRANDON KONOVAL, piano

Saturday, March 28, 1987 at 8:00 p.m.

Chromatic Fantasia and Fugue
in D Minor, BWV 903 (c. 1720-30).....J. S. Bach
(1685-1750)

Thirty-Two Variations in C Minor,
WoO 80 (1806).....Ludwig van Beethoven
(1770-1827)

Sonata (1926).....Béla Bartók
Allegro moderato (1881-1945)
Sostenuto e pesante
Allegro molto

INTERMISSION

Ballade in F Minor, Op 52 (1842).....Frédéric Chopin
Berceuse, Op. 57 (1843) (1810-1849)

Mephisto Waltz No. 1 (1863).....Franz Liszt
(1811-1886)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Konoval.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

BOB BURKE, percussion

Sunday, March 29, 1987 at 8:00 p.m.

Dialogue for Marimba and Orchestra (c. 1983).....Robert Kreutz

Concerto for Tympani and Orchestra (c. 1983).....William Kraft
Corey Hamm, piano

Gat in Tintal

Seema Ganatra, sitar
Adil Qureshi, tambura
Bob Burke, tabla

INTERMISSION

The Soldier's Tale (c. 1917).....Igor Stravinsky
(1882-1971)

The Soldier's March
The Soldier's Violin
Pastorale
Royal March
Little Concert
Three Dances: Tango, Waltz, Ragtime
The Devil's Dance
The Great Chorale
The Devil's Triumphant March

Michael Massey, conductor
Stephen Jungkind, violin
John Taylor, bass
Larry Knopp, trumpet
Dave Hayman, clarinet
Sherri Goethe, bassoon
Michael Kryvenchuk, trombone

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Burke.

EDMONTON PUBLIC LIBRARY THEATRE



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ROD DENSMORE, trombone

with

DOUGLAS SCHALIN, piano and organ

Monday, March 30, 1987 at 5:00 p.m.

Eins bitte ich vom Herren.....Heinrich Schutz
(1585-1672)

Roland Fix, baritone

Concert-Rondo.....Wolfgang Amadeus Mozart
(1756-1791)

Concertino.....Ferdinand David
(1810-1873)
Allegro maestoso
Allegro marcia funebre
Allegro maestoso

INTERMISSION

Thoughts of Love.....Arthur Pryor
(1870-1942)

Newfoundland Folk Medley

The Fisher Who Died in His Bed (collected from Patrick Rossitev, 1961)

The Squid Jiggin' Ground (Arthur S. Scammell, contemporary)

Lake St. John Reel (Traditional, collected from "Jig's Dinner"

Untitled Jig Radio Programme, 1981)

Sonata Pian e Forte.....Giovanni Gabrieli
(1554-1621)

Linda Reinholt and Mike Kryvenchuk, trombones

Lillian Moore, baritone

Krista Jean, tuba

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Rod Densmore.

Pizza Reception to follow at Jane and Kelly Dawson's, 10927-81 Avenue.
Everyone is welcome.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

RICK VAN DER WOUDE, organ

Tuesday, March 31, 1987 at 5:00 p.m.

Praeludium in F sharp minor.....Dietrich Buxtehude
(1637-1707)

Variations on "Mein junges Leben hat ein End".....Jan Pieterszoon Sweelinck
(1562-1621)

Prelude and Fugue in C major, BWV 547 (ca. 1743).....Johann Sebastian Bach
(1685-1750)

INTERMISSION

Dieu parmi nous from *La Nativité du Seigneur* (1936).....Olivier Messiaen
(b. 1908)

Suite du premier ton from *Livre d'Orgue*.....Louis-Nicolas Clerambault
(1676-1749)
Grand Plein Jeu
Fugue
Basse et Dessus de Trompette ou de Cornet Separé
Dialogue sur les Grand Jeux

Introduction and Passacaglia in D minor (1900).....Max Reger
(1873-1916)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Van der Woude.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

BRUCE ANDERSON, percussion

Tuesday, March 31, 1987 at 8:00 p.m.

Hora Staccato.....Dinicu Heifetz
Xylophone Arr. by Morris Goldenberg (1889-1949)

Concerto for Timpani (1983).....William Kraft
(b. 1923)

Corey Hamm, piano

INTERMISSION

Sonata in B Minor for Marimba alone.....Johann Sebastian Bach
(Original: Sonata in A Minor for violin alone) (1685-1750)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Anderson.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

IDA EDWARDS, mezzo-soprano

assisted by

DEBORAH COOMBE, pianist

Wednesday, April 1, 1987 at 5:00 p.m.

From Marriage of Figaro.....Wolfgang Amadeus Mozart
"Non so piu" (1756-1791)
"Voi che sapete"

Frauenliebe und Leben, Op. 42 (1840).....Robert Schumann
Seit ich ihn gesehen (1810-1856)
Er, der Herrlichste von Allen
Ich kann's nicht fassen, nicht glauben
Der Ring
Helft mir, ihr Schwestern
Süsser Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz gethan

INTERMISSION

Selected French Art Songs.....Claude Debussy
Romance (1891) (1862-1918)
Beau Soir (1878)
Mandoline (1880-83)

A Charm of Lullabies, Op. 41.....Benjamin Britten
A Cradle Song (William Blake) (1913-1976)
The Highland Balou (Robert Burns)
Sephastia's Lullaby (Robert Greene)
A Charm (Thomas Randolph)
The Nurse's Song (John Philip)

From Samson et Dalila.....Camille Saint-Saëns
"Amour, Viens Aider" (1835-1921)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mrs. Edwards.

Convocation Hall, Old Arts Building



Concert Choir

Leonard Ratzlaff,
director

Spring Concert
with guests

Symphonic Wind
Ensemble

Fordyce Pier, director

Friday, 8:00 pm
April 3, 1987

Convocation Hall
Old Arts Building
University of Alberta

Tickets:
\$4.00 Adults
\$2.00 Students &
Seniors

Featuring works by:

Bach
Bruckner
Mendelssohn
Copland
Ives

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Special Projects Fund



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

ROLAND FIX, baritone

and

GRANT HURST, piano

Saturday, April 4, 1987 at 8:00 p.m.

Cantata, "Ich habe Genug,"

BWV 82 (1727).....Johann Sebastian Bach
(1685-1750)

Joanne Mulesa, oboe
Patrick Harrower, violin I
Barry Fish, violin II
Glenn Archibald, viola
David Wright, cello
John Mitchell, organ

PAUSE

Songs from poetry by J. Kerner,

Op. 35 (1840).....Robert Schumann
(1810-1856)

Lust der Sturmnacht, No. 1
Stirb, Lieb und Freud!, No. 2
Wanderlied, No. 3
Erstes Grün, No. 4
Sehnsucht nach der Waldgegend, No. 5
Wanderung, No. 7

PAUSE

Three Shakespeare Songs, Op. 6 (1905).....Roger Quilter
(1877-1953)

Come Away Death
O Mistress Mine
Blow, Blow, thow Winter Wind

Don Quichotte à Dulcinée (1933).....Maurice Ravel
(1875-1937)
Chanson romanesque
Chanson épique
Chanson á boire

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Fix.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

STEPHEN COLLINS, viola

Saturday, April 4, 1987 at 5:00 p.m.

Suite No. 5 in C Minor, BWV 1011 (c.1720).....Johann Sebastian Bach
(Originally for Cello) (1685-1750)
Prelude
Fugue
Allemande
Courante
Sarabande
Gavotte I and Gavotte II
Gigue

Trio in E-flat for Piano, Clarinet and Viola,
KV 498 (1786).....Wolfgang Amadeus Mozart
(Kegelstatt-Trio) (1756-1791)
Andante
Menuet and Trio
Allegretto

David Hayman, clarinet
Elaine Dunbar, piano

Sonata in F Minor for Viola (Clarinet) and Piano,
Op. 120, No. 1 (1894).....Johannes Brahms
Allegro appassionato (1833-1897)
Andante un poco adagio
Allegretto grazioso
Vivace

Janet Scott-Hoyt, piano

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mr. Collins.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

TIM HANKEWICH, piano

Monday, April 6, 1987 at 5:00 p.m.

- Ballade, Op. 47, No. 3 (1841).....Frederyck Chopin
(1810-1849)
- Sonata, Op. 2, No. 3 (1796).....Ludwig van Beethoven
Allegro con brio (1770-1827)
Adagio
Scherzo
Allegro assai
- Prelude and Fugue IX,
W.T.C. Book II (1738-42).....Johann Sebastian Bach
(1685-1750)
- Improvisations, Op. 20 (1907).....Béla Bartók
(1881-1945)
- Étude, Op. 8, No. 3 (1894).....Alexander Scriabin
(1872-1915)

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

TRICIA STUCKEY, piano

Thursday, April 9, 1987 at 8:00 p.m.

- Prelude and Fugue in B-flat Major, BWV 866, (1722).....Johann Sebastian Bach
(From the Well-Tempered Clavier, Book I) (1685-1750)
- 32 Variations in C Minor, WoO 80 (1806).....Ludwig van Beethoven
(1770-1827)
- Prelude in G-sharp Minor, Op. 32, No. 12 (1910).....Sergei Rachmaninoff
Prelude in D Major, Op. 23, No. 4 (1903) (1873-1943)
Prelude in G Minor, Op. 23, No. 8 (1903)
- Étude in F Major, Op. 10, No. 8 (1829-1832).....Fryderyk Chopin
Ballade in A-flat Major, Op. 47 (1841) (1810-1849)

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

LAURIER FAGNAN, baritone

assisted by

GRANT HURST, piano

Friday, April 10, 1987 at 8:00 p.m.

From Die Schöpfung (1798).....Joseph Haydn
Recit: Und Got Sprach (1732-1809)
Gleich öffnet sich
Aria: Nun scheint in vollem Glanz

Silent Noon (1903).....Ralph Vaughan Williams
Hand, Eyes, Heart (1956) (1872-1958)
Tired (1956)
Bright is the Ring of Words (1904)

PAUSE

Beau soir (1880).....Claude Debussy
(1862-1918)
Lamento (1883).....Henri Duparc
(1845-1924)
Chanson d'amour (1882).....Gabriel Fauré
(1874-1947)

Mai (1895).....Reynaldo Hahn
Infidélité (1895) (1874-1947)
Offrande (1895)
Quand je fus pris au Pavillon (1895)

PAUSE

Heimliche Aufforderung, Op. 27, No. 3.....Richard Strauss
Nachtgang, Op. 29, No. 3 (1864-1949)
Morgen, Op. 27, No. 4
Zueignung, Op. 10, No. 1

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mr. Fagnan.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

A FACULTY RECITAL

WILLIAM RENWICK,
ORGANIST

SATURDAY, APRIL 11, 1987

8:00 P.M.

Convocation Hall, Old Arts Building

PROGRAMME

Praeludium und Fuge (C major)

Georg Böhm
(1661-1733)

Nun komm, der Heiden Heiland

Johann Pachelbel
(1653-1706)

Toccata (C minor)

Ricercar (C minor)

Nun komm, der Heiden Heiland

Nicolaus Bruhns
(1665-1697)

Praeludium (E minor)

Intermission

Nun komm, der heiden Heiland,
BuxWV 211

Dietrich Buxtehude
(1637-1707)

Praeludium (E minor), BuxWV 142

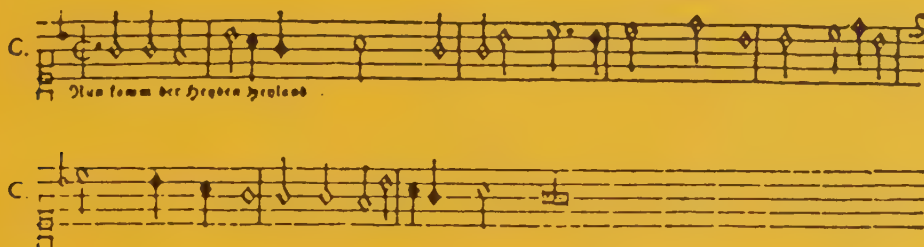
Nun komm, der Heiden Heiland,
BWV 659

Johann Sebastian Bach
(1685-1750)

Praeludium und Fuge (B minor), BWV 544

NOTES

"Nun komm, der Heiden Heiland," a traditional Protestant melody, is uniquely suited to extended chorale elaboration since it is thematically unified through identical initial and final phrases. The natural (modal) seventh scale-degree is preserved in the older melodic form (in phrases one and four), while the later form substitutes the raised seventh, giving an expressive diminished-fourth leap, F \sharp -B \flat .



The first setting combines two Central German genres--chorale fugue and cantus firmus chorale--into a hybrid genre of Pachelbel's invention. It begins with a contrapuntal elaboration of the first phrase, and concludes by stating the entire melody in the pedals, accompanied by rapid motion in the manuals.

Bruhn's setting, a chorale fantasia, develops each phrase into a separate movement with a distinctive character. This form is typical of the North German style, especially of Buxtehude, Bruhn's teacher. But Bruhn's application of this form to this particular chorale is highly significant: the unity of the chorale itself binds the contrasting movements into a whole; the fourth section is at once recapitulatory and conclusive.

The third setting is typical of Buxtehude's shorter chorale preludes: an ornamented version of the choral appears in a solo registration over a three part contrapuntal texture. The solo part displays the high register in a brief coda.

Bach's setting models closely the design of Buxtehude's, but the solo part is developed more rhapsodically and at greater length. Such freedom of development is made possible by the inherent unity of the melody itself, which provides for a concluding and completing repetition in the solo part.



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

CAROL PFEIFFER, piano

Sunday, April 12, 1987 at 3:00 p.m.

Concerto for Keyboard, Flute and Violin
in A Minor, BWV 1044 (c. 1731).....Johann Sebastian Bach
Allegro (1685-1750)
Adagio
Allabreve

Cathy Boehm-Eichner, solo violin
Alison Grant, solo flute
Anne Kenway and Lois Harder, violins
Stephen Collins, viola
David Wright, cello

Sonata in F Major, K. 332 (1778).....Wolfgang Amadeus Mozart
Allegro (1756-1791)
Adagio
Allegro assai

INTERMISSION

Suite, Op. 14 (1916).....Béla Bartók
Allegretto (1881-1945)
Scherzo
Allegro molto
Sostenuto

Ballade in F Major, Op. 38 (1839).....Frédéric Chopin
(1810-1849)

This recital is presented in partial fulfillment of the requirements
for the Bachelor of Music degree for Mrs. Pfeiffer.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

CHAMBER MUSIC CONCERT

Tuesday, April 14, 1987 at 8:00 p.m.

Sonata Piano e Forte.....Giovanni Gabrieli
(1554-1621)

Rod Densmore, Linda Reinholdt, and Mike Kryvenchuk, trombones
Lillian Moore, baritone
Christa Jean, tuba
Doug Schalin, organ

Sonata for Violin and Piano in B-flat Major, K. 454.....Wolfgang Amadeus Mozart
Largo - Allegro (1756-1791)
Andante
Allegretto

Patrick Harrower, violin
Barbara Ritz, piano

Sonata for Cello and Piano, Op. 40.....Dimitri Shostakovich
Allegro non troppo (1906-1975)
Allegro
Largo
Allegro

Ann Scott, violoncello
Leo Parth, piano

Sonate pour Violon et Piano (1916/17).....Claude Debussy
Allegro vivo (1862-1918)
INTERMEDE - Fantasque et léger
FINALE - Tré animé

Cathy Boehm-Eichner, violin
Carol Pfeiffer, piano

INTERMISSION

String Quartet in B-flat Major, Op. 18, No. 6 (1800).....Ludwig van Beethoven
(First and second movement) (1770-1827)
Allegro con brio
Adagio, ma non troppo

Yoko Wong*, first violin
Anne Kenway, second violin
Michael Bowie^x, viola
Victoria Clarke*, violoncello

Trio for Piano, Violin and Horn in E-flat Major, Op. 40 (1865).....Johannes Brahms
(1833-1897)

Andante
Allegro
Adagio mesto
FINALE - Allegro con brio

Brandon Konoval, piano
Norman Nelson^x violin
Laszlo Klein, horn

The Department gratefully acknowledges the contribution to the Chamber Music program made by enthusiastic musicians from the community, as identified by an asterisk (*), (X) indicates staff member.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

CHAMBER MUSIC CONCERT

Wednesday, April 15, 1987 at 8:00 p.m.

Trio for Piano, Viola and Clarinet
in E-flat major, K. 498 (1786).....Wolfgang Amadeus Mozart
(Kegelstatt Trio) (1756-1791)
Andante
Menuett
Allegretto

Elaine Dunbar, piano
Stephen Collins, viola
David Hayman, clarinet

Divertissement pour saxophone
alto et instruments percussion (1968).....Guy Lacour
Prelude pour saxophone seul (b. 1932)
Intermède pour instruments à percussion
Improvisation et Presto pour saxophone alto et percussion
Roxanne Zahara, saxophone
Bruce Anderson, percussion

Duet for Percussion.....John Serry Jr.
(2 movements)
Bob Burke and Geoff Whittall, percussion

INTERMISSION

Sonata for 4 Horns (1952).....Paul Hindemith
Fugato - Sehr Langsam (1895-1963)
Lebhaft
Variationen - "Ich schell mein Horn"
Laszlo Klein, Susan Klein, Marc Patsula, and Chris Gongos, horns

Sextet for Piano, Flute, Oboe, Clarinet,
Bassoon and Horn (1932/39).....Francis Poulenc
ALLEGRO VIVACE - Très Vite et emporté (1899-1963)
DIVERTISSEMENT - Andantino
Finale - Prestissimo

Elisabeth Laich, piano
Alison Grant, flute
Joanne Mulesa, oboe
David Hayman, clarinet
Sherry Goethe, bassoon
Chris Gongos, French horn

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

BARBARA RITZ, piano

Saturday, April 18, 1987 at 5:00 p.m.

Adagio in B Minor, K 540 (1788).....Wolfgang Amadeus Mozart
(1756-1791)

Sonata No. 3 in C Major, Op. 2, No. 3 (1795).....Ludwig van Beethoven
Adagio con brio (1770-1857)
Adagio
Scherzo: Allegro
Allegro assai

INTERMISSION

Italian Concerto, BWV 971 (1735).....Johann Sebastian Bach
Allegro (1685-1750)
Andante
Presto

Polonaise in C Minor, Op. 40, No. 2 (1838).....Frédéric Chopin
(1810-1849)

This recital is presented in partial fulfillment of the requirements for the
Bachelor of Music degree for Mrs. Ritz.

Convocation Hall, Old Arts Building



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

Darald Bantel, tenor

and

Jane O'Dea, piano

Monday, April 20th, 1987 at 8:00 p.m.

Amararilli, mia bella.....Giulio Caccini (1546 - 1618)
Caro mio ben.....Giuseppe Giordani (1744 - 1798)

Der Atlas.....Franz Schubert (1797 -1828)
Ihr Bild
Das Fischermädchen
Die Stadt
Am Meer
Der Doppelgänger

Pause

The Vagabond.....Ralph Vaughan Williams (1872 - 1958)
The Roadside Fire
The Infinite Shining Heavens
Bright is the Ring of Words

Simple Gifts.....arr. Aaron Copland (b. 1900)
On the Lake
At the River
The Boatmen's Dance

Convocation Hall, Old Arts Building

UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

A FACULTY RECITAL

ALAN ORD, bass

assisted by

Grant Hurst, pianist

THURSDAY, APRIL 23, 1987 at 8:00 p.m.

CONVOCATION HALL, OLD ARTS BUILDING

SONGS OF THE SEA

Images

Meeresleuchten (1859) Op. 145, No. 1	Carl Loewe (1796-1869)
The Ships of Arcady (1918)	Michael Head (1900-1976)
Meerfahrt (1884) Op. 96, No. 4	Johannes Brahms (1833-1897)

Departures

Sea Fever (1915)	John Ireland (1879-1962)
Sail on, Sail on (1960)	Arr. Benjamin Britten (1913-1976)
A Sailor Loved a Lass (1783)	Stephen Storace (1762-1796)

Storms

- | | |
|---|--------------------------------------|
| The Good Ship Game (1903) | *Charles A. E. Harris
(1862-1929) |
| Lied eines Schiffers an die
Dioskuren (1816) Op. 65, No. 1 | Franz Schubert
(1797-1828) |
| Sailors Song (1795) | Joseph Haydn
(1732-1809) |

Pause

Cradle and Grave

- | | |
|-----------------------------------|---------------------------------|
| Les Berceaux (1879) Op. 23, No. 1 | Gabriel Fauré
(1845-1924) |
| Tom Bowling (1789) | **Charles Dibdin
(1745-1814) |
| Drake's Drum (1925) | *Healey Willan
(1880-1968) |

Tales

- | | |
|------------------------------------|--|
| A-Roving (1915) | Arr. Richard Runciman Terry
(1865-1938) |
| The Salt Sea Foam (1894) | *John D.A. Trip
(1867-1945) |
| The Drummer and the
Cook (1915) | Arr. Richard Runciman Terry
(1865-1938) |

NOTES

* Charles Harris, John Trip, and Healey Willan are Canadian composers.

** Dibdin was born in London and is most noted for his "Table Entertainments". "Tom Bowling" was composed on the death of his eldest brother, Captain Thomas Dibdin.

TRANSLATIONS

Meeresleuchten

How many sunbeams have fallen heavy as gold,
Fallen glowing like fire into the eternal sea!
And the waves have sucked them into the depths,
And the waves have become their wildly living tomb.

Only in the holy twilight hour of quiet nights
These rays sparkle up from the sea's depths.
The waves roll glowing through the dark night;
Marvellously the gleaming beauty glows through them.

Meerfahrt / Sea Voyage

My love, we sat together
cosily in our skiff.
The night was still, we floated
upon a broad waterway.

The lovely Isle of Spirits
lay dim in the moonlight gleam;
upon it sweet sounds rang out,
and dancing vapours surged.

Sweeter the sounds and sweeter,
This way and that the surge;
but past the isle we floated,
forlorn on the wide sea.

Les Berceaux

Along the quays, the large ships,
Rocked silently by the surge
Do not heed the cradles
Which the hands of women rock,
But the day of farewells will come,
For the women are bound to weep,
And the inquisitive men
Must dare the horizons that lure them!
And on that day the large ships,
Fleeing from the vanishing port,
Feel their bulk held back
By the soul of the far away cradles.

Lied eines Schiffers and die Dioskuren

Dioscouri, twin stars,
Shining on my boat,
Your benevolence, your wakefulness,
Comfort me when on the sea.

He too, who, certain of himself
Undaunted faces the storm.
Even he feels, in the light of your eyes,
Doubly courageous and blest.

This tiller, which I swing
As I cleave the ocean waters.
I will hang, if I come to safety,
Upon your temple's columns.

NOTE: The Dioscouri (the name means "Sons of Zeus") are more generally known by their Latin names of Castor and Pollux. They are the subject of many legends, but became chiefly famous as the patrons of mariners, in which connection they are identified with the constellation Gemini, the Heavenly Twins.



university of alberta department of music

THE UNIVERSITY OF ALBERTA

MADRIGAL SINGERS

Leonard Ratzlaff, conductor

1987 SPRING TOUR

ITINERARY

Friday, April 24, 8:00 p.m.	Red Deer College, Red Deer, Alberta
Saturday, April 25, 7:30 p.m.	Southminster United, Calgary, Alberta
Sunday, April 26, 10:30 a.m.	Southminster United, Calgary, Alberta
Sunday, April 26, evening	Banff Springs Hotel, Banff, Alberta
Tuesday, April 28, morning	W.E. Hays Composite, Stettler, Alberta
Tuesday, April 28, afternoon	Rimbey Elementary, Rimbey, Alberta

PROGRAMME

The programme will be selected from the following repertoire:

I

All creatures now are merry minded
Weep, o mine eyes

John Bennet
(1575-1614)

II

God, the Master of this scene

Harry Somers
(b. 1925)

Rise up, my love

Healey Willan
(1880-1968)

III

from Missa "Salvum me fac" (1567)

Giovanni Pierluigi
da Palestrina
(1525-1594)

Kyrie
Sanctus
Benedictus

Sally McIntosh, Darlene Schubert, sopranos
Barbara McKinley, alto
Ian Armstrong, tenor

Agnus Dei I

IV

Four Motets on Gregorian Themes

Maurice Duruflé
(1902-1986)

1. Ubi caritas
2. Tota pulchra es
3. Tu es Petrus
4. Tantum ergo

V

A Selection of Madrigals

Sally McIntosh, soprano
Joy-Anne Murphy, mezzo-soprano
Edette Gagné, alto
Wayne Lemire, tenor
Graham Brockley, baritone

VI

Four Slovak Folk Songs (1917)

Béla Bartók
(1881-1945)

1. Wedding Song from Poniky
2. Song of the Hayharvesters from Hiadel
3. Dancing Song from Medzibrod
4. Dancing Song from Poniky

Helen Stuart, piano

VII

Two Canadian Folk Songs (1982)

Derek Holman
(b. 1931)

1. The Greenland Whale
2. The Bluebird

Helen Stuart, piano

INTERMISSION

VIII

Three Songs, Op. 114 (1853)

Robert Schumann
(1810-1856)

1. Nanie
2. Triolett
3. Spruch

women's chorus
Liliane Cromer, conductor
Helen Stuart, piano

Wit and Wisdom

Gerhard Krapf
(b. 1924)

men's chorus
Glen Halls, Wayne Lemire, tenors
Graham Brockley, baritone
Sean Bodie, Damian Hayden, basses

IX

Trois Chansons de Charles D'Orleans (1908) Claude Debussy
(1862-1918)

1. Dieu! qu'il la fait bon regarder
2. Quant j'ai ouy le tabourin
3. Yver, vous n'estes qu'un villain

Lilliane Cromer, soprano
Edette Gagné, Alison Grant, Joy-Anne Murphy, altos
Glen Halls, tenor
Damian Hayden, bass

Les Comediens (1962) Charles Aznavour
(b. 1924)

Lilliane Cromer, soprano
Helen Stuart, piano

X

Two English folk songs arr. John Rutter
(b. 1945)

1. Golden slumbers
2. Dashing away with the smoothing iron

Darlene Schubert, soprano
Alison Grant, alto
Wayne Lemire, tenor
Graham Brockley, baritone
Leonard Ratzlaff, bass

XI

Gamelan (1980)

Murray Schafer
(b. 1933)

Alleluia (1940)

Randall Thompson
(b. 1899)

The Morning Trumpet

arr. Edward Fissinger
(1983)

Graham Brockley, baritone

TEXTS AND TRANSLATIONS

Ave verum corpus

Ave verum corpus natum de Maria Virgine,

Hail, true body born of the Virgin Mary,
vere passum, immolatum in cruce pro homine.

Truly suffering, sacrificed on the cross for man.
Cujus latus, perforatum, vero fluxit sanguine.

Whose side, when pierced, truly flowed with blood.
Esto nobis praegustatum mortis in examine.

Be to us a foretaste in death's agony.
O clemens, O pie, O dulcis, Fili Mariae, Amen.

O gentle, O sweet, O loving son of Mary. Amen.

Kyrie

Lord, have mercy upon us
Christ, have mercy upon us
Lord, have mercy upon us

Sanctus

Holy Holy, Holy, Lord God of hosts.
Heaven and earth are filled with Thy glory.
Hosanna in the highest.

Benedictus

Blessed is he that cometh in the name of the Lord.
Osanna in the highest.

Agnus Dei

Lamb of God, who taketh away the sins of the world,
have mercy upon us.

Ubi caritas

Wherever there is charity and love, God is
there.

The love of Christ has brought us together.
Let us exult and be delighted in him.
Let us fear and love the living God,
and with sincere hearts let us prize him.

Tota pulchra es

Thou art wholly beautiful, Mary,
and the stain of original sin is not in thee.
Thy raiment is white as snow,
and thy face is like the sun.
Thou art the glory of Jerusalem,
thou art the joy of Israel,
thou art the honour of our people.
(Liber Usualis)

Tu es Petrus

Thou art Peter, and upon this rock
I will build my Church.
(Matthew 16:18)

Tantum ergo

Thus, a Covenant so great
we worship with bowed heads
and the ancient doctrine
yields to a new rite.
Let faith supply
the deficiencies of the senses.

To the begetter and to the begotten
let there be praise, rejoicing,
safety, honour, courage,
and blessing.
To him that proceeds from each
of them, let there be equal
commendation.

(St. Thomas Aquinas)

Nänie

Under the red flowers,
sleep, sleep, dear bird,
under the red flowers we sadly bury you.

When you were still singing,
the roses were waking up the day,
but today we covered you with
forget-me-nots

Triolett

When the night sinks its gentle wings
then the whispering accord of the
zither rings -
Lips choose to be silent -
Even while growing silent the
songs praise you, sweet night,
the lovers' refuge.

Spruch

When the world disturbs you,
look up to heaven where
the stars never err.

Dieu! qu'il la fait bon regarder

Lord, lovely hast thou made my dear;
A graceful, good, and winsome creature;
Perfect in mind, and form,
and feature:

Her praise is sounded ev'rywhere.
Could any tire of one so fair?
So rich, endowed by grace and
nature.

Lord! lovely hast thou made my dear;
A graceful, good and winsome creature.
Over seas, far away, or near,
Ev'ry other maiden excelling,
She reigns a queen, homage compelling.
Happy I, dreaming but of her.
Lord! lovely hast thou made my dear.

Quant j'ai ouy le tabourin

Whene'er the tambourine I hear
That sound to call us all to May,
Snug lie I at the break of day,
From the pillow lift not my head;
'Tis too soon for to leave my bed,
Leave me to slumberland away.
Whene'er the tambourine I hear
That sound to call us all to May,
Men and maids; tokens for the fair;
Yet without smart hear I their lay
Though tokens get I none today:
But snug lie I from chilly air.
Whene'er the tambourine I hear
That sound to call us all to May,
Snug lie I at the break of day,
From the pillow lift not my head.

Yver, vous n'estes qu'un villain

Cold winter! villain that thou art
How sweet to see along my way,
The tokens of April and May
Around me shown in ev'ry part;
To see the sombre woodland bow'rs
Burst into leaf at spring's gay call,
And river banks, meadows, and all,
Put on their livery of flowers.
But thou, winter, mak'st us smart
With snowstorm, wind, hail, all the day.
Fain would I exile thee for aye.
So frankly say I unto thee:
Cold winter, villain that thou art.

(tr. Nita Cox)

Les Comediens

Chorus: Come and see the actors, the musicians, the magicians!

1. The actors put up their trestles, erect the stage and put up the tent. Then they parade gaily down the streets. Before the church stands a green caravan with chairs set in an outdoor theatre. The actors gather a procession of many excited people.
2. If you want to see a prankster involved in a sad story with a happy ending, or see trembling lovers or lament over Baptiste, or even laugh with the others, then open the tent-flap, come in and enjoy the spectacle. Under the stars the curtain rises as the three bangs are heard, then the actors come alive.
3. The actors pack up their trestles, put away the stage and take down their tent. They leave in each heart memories of Sérénades and the joy of Arlequin. By sunrise they will be far away and will pass through other villages, while we believe it was only a dream.

(tr. Liliane Cromer)

THE UNIVERSITY OF ALBERTA
MADRIGAL SINGERS

Leonard Ratzlaff, conductor
Helen Stuart, rehearsal accompanist

Soprano

Twylla Augustson
Liliane Cromer
Virginia Dufresne
Kim Mattice
Sally McIntosh
Darlene Schubert
Janet Tonin
Lynn Tyler

Alto

Edette Gagné
Alison Grant
Maureen McIntosh
Barbara McKinley
Joy-Anne Murphy
Ann Marie Neudorf
Marla Zapach

Tenor

Ian Armstrong
Michael Clark
Ross French
Glen Halls
Wayne Lemire
Myles McIntosh

Bass

Sean Bodie
Graham Brockley
Roland Fix
Damian Hayden
Anthony Law
Michael Prokopiw



UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

VIOLA WALLBANK, soprano

and

LORETTA DUECK, piano and harpsichord

Saturday, May 9, 1987 at 8:00 p.m.

Invicti Bellate.....Antonio Vivaldi
Motetto a canto solo con stromenti (1678-1741)

Kathy Boehm-Eichner and Martin Berger, violins
Michael Bowie (Faculty), viola
Mark Eeles (Faculty), cello

Ariettes Oubliées (Paul Verlaine).....Claude Achille Debussy
En Sourdine (1887) (1862-1918)
Il pleure dans mon coeur (1885-88)
L'Ombre des Arbres (1885)
Chevaux de Bois (1885)

Vier Lieder, Op. 2 (1899).....Arnold Schoenberg
Erwartung (R. Dehmelt) (1874-1951)
Schenk mir deinen goldenen Kam (R. Dehmelt)
Erhebung (R. Dehmelt)
Waldsonne (J. Schlaf)

INTERMISSION

Convocation Hall, Old Arts Building

Tonadillas (F. Periquet).....Enrique Granados
La Maja de Goya (1867-1916)
Amor y Odio
El Majo Timido
El Mirar de la Maja
Callejeo
La Maja Dolorosa
El tra la la y el punteado
El Majo Discreto

Wendy Lea Grant, piano

Songs about Spring (1950;
revised in 1954 and 1960).....Dominick Argento
I Who Knows if the moon's a balloon (b. 1927)
II Spring is like a perhaps hand
III in Just-spring
IV in Spring comes
V when faces called flowers float out of the ground

This recital is presented in partial fulfillment of the requirements
for the Master of Music degree for Mrs. Wallbank.

Invicti Bellate

Invicti bellate,
 Make war (being) invincible
 Intrat diem squalida nox
 Filthy night invades the daylight
 Extremam minat diem squalida nox.
 Filthy night threatens ones last day.

Fortes estote in bello.
 Be brave in war.
 Nec difficilis est tiranni fuga.
 Flight from the tyrant is not difficult.
 Vos caelestis invivat tubae clangor ad arma.
 The heavenly noise of the trumpet inspires you to arms.
 Ecce adorata crucis vexilla.
 Behold the adored standard of the cross.
 Summus omnipotens dat signa ductor.
 The highest all powerful leader gives the signal.
 Sub tanto duce certa vestra victoria,
 Beneath so great a leader your victory is assured,
 Certa triumpho vestro et vestra gloria.
 Assured in your triumph and glory.

Dux aeternae Jesu care
 O eternal leader dear Jesus
 Si per te gaudet certare,
 If it takes pleasure in fighting through you,
 Da vigorem cordi meo
 Give strength to my heart
 Et accensum sacro ardore
 And set on fire with sacred ardor
 Et defensum almo amore
 And protected by gentle love
 Noceat hosti invictae reo.
 May it do harm invincibly to the guilty one.

Alleluia

Translation by Dr. John R. Wilson, Professor and Chairman,
 Classics Dept., University of Alberta

Claude Debussy

No musicians of any nationality (with the possible exception of Hugo Wolf) had greater mastery in creating the mysterious alloy of music and poetry than Debussy. Not only in the prosody of the literary text and in the rhythm of speech, far which he had a prodigious instinct, but also because he attained the deepest concordance between the poetic idea and the musical idea.

C'est l'Extase - It Is Ecstasy

C'est l'extase langoureuse,	It is languorous ecstasy
C'est la fatigue amoureuse,	it is loving lassitude,
C'est tous les frissons des bois	it is all the tremors of the woods
Parmi l'étreinte des brises,	in the embrace of the breezes,
C'est, vers les ramures grises,	it is, in the grey branches,
Le chœur des petites voix.	the choir of tiny voices.

C'est l'Extase - It Is Ecstasy (Cont'd.)

O le frêle et frais murmure!
Cela gazouille et susurre.
Cela ressemble au cri doux
Que l'herbe agitée expire...
Tu dirais, sous l'eau qui vire,
Le roulis sourd des cailloux.

Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne,
Dont s'exhale l'humble antienne
Par ce tiède soir, tout bas?

O the frail, fresh murmuring!
That twittering and whispering
is like the sweet cry
breathed out by the ruffled grass....
You would say, beneath the swirling waters,
the muted rolling of the pebbles.

This soul which mourns
in subdued lamentation,
it is ours, is it not?
Mine, say, and yours,
breathing a humble anthem
in the warm evening, very softly?

Paul Verlaine

Il pleure dans mon coeur - Tears Fall In My Heart

Il pleure dans mon coeur
Comme il pleut sur la ville.
Quelle est cette langueur
Qui pénètre mon coeur?

O bruit doux de la pluie
Part terre et sur les toits,
Pour un coeur qui s'ennuie,
O le bruit de la pluie!

Il pleure sans raison
Dans ce coeur qui s'écoeur.
Quoi! nulle trahison?
Ce deuil est sans raison.

C'est bien la pire peine
Ce ne savoir pourquoi,
Sans amour et sans haine
Mon coeur a tant de peine.

Tears fall in my heart
like rain upon the town,
What is this languor
that pervades my heart?

O gentle sound of the rain
on the ground and on the roofs!
For a listless heart,
O the sound of the rain!

Tears fall without reason
in this sickened heart.
What! no perfidy?
This sorrow has no cause.

Indeed it is the worst pain
not to know why,
without love and without hate,
my heart feels so much pain!

Paul Verlaine

L'Ombre des Arbres - The Shadow of the Trees

L'ombre des arbres dans la
rivière embrumée
Meurt comme de la fumée
Tandis qu'en l'air, parmi les ramures
réelles,
Se plaignent les tourterelles.

Combien, ô voyageur, ce paysage
blême
Te mira blême toi-même,
Et que tristes pleuraient dans les
hautes feuillées,
Tes espérances noyées.

The shadow of the trees in the misty
river
dies away like smoke,
while on high, among the real
branches,
the doves sing their plaint.

How much, O traveller, this wan
landscape
wanly reflected yourself,
and in the high foliage how sadly
wept
your drowned hopes.

Paul Verlaine

Granados' Tonadillas

When the 150th anniversary of Goya's birth was celebrated in 1896 there was no more enthusiastic admirer of the great Spanish artist than Enrique Granados. He was fascinated by his work--not so much the court portraits or the bitter satiric etchings as the colorful and romantic figures of majos and majas, the flamboyantly--dressed lower-class gallants and belles whom Goya featured against their Madrid background...Musically too he was preoccupied for some years with trying to evoke their picturesque 18th-century atmosphere, which eventually found expression in two books of Goyescas for piano.

Granados' librettist, Fernando Periquet, had also provided him with a number of poems about majos and majas which he set as "tonadillas written in the old style" (the word tonadilla being used in its meaning of a theatre song, originally with accompaniment of small orchestra or guitar). Although these cover a wide range of moods--passionate, despairing, coy, teasing-- they are all very lucid in texture and are all cast in ternary rhythm...several of the tonadillas, also, are thematically interlinked with the Goyescas.

La Maja de Goya - The Maja of Goya

Yo no olvidaré en mi vida
De goya la imagen gallarda y querida.
No hay hembra ni maja o señora
Que a Goya no eche de menos ahora.
Si you hallara quien me amara
Como él; me amó,
No envidiara, no, ni anhelara
Más venturas in dichas yo.

I will never forget in my life
The distinguished and beloved image of Goya.
There is not a woman, or maja, *or lady
Who does not miss Goya now.
If I found one who would love
As he loved me,
I should not covet, no, nor desire
Greater fortune or happiness.

*Maja means a woman of Madrid

Amor y Odio - Love and Hate

Pensé que you sabría ocultar la pena mia,
Que por estar en lo profundo,
No alcanzará a ver el mundo
Este amor callado que un majo malvado
En mi alma encendió.
Y no fue asi, porque el vislumbro
El pesar oculto en mi.
Pero fue en vano que vislumbrará,
Pues el villano mostróse ajeno de que le amara,
Y esta es la pena que sufro ahora:
Sentir mi alma llena
De amor por quien me olvida,
Sin que una luz alentadora
Surja en las sombras de mi vida.

I thought I would know how to hide my sorrow,
To hide it so well,
That the world would not be able to see
This silent love that a wicked majo
Fired in my soul.
But it was not so, because he perceived
My secret suffering.
Yet it was in vain that he noticed it,
For the villain proved indifferent to my loving him,
And this is the pain which I suffer now:
To feel my soul full
Of love for one who forgets me,
Without one hopeful light
To brighten the shadows of my life.

El Majo Timido - The Timid Majo

Llega a mi reja y me mira por la noche
un majo.
Que en cuanto me ve y suspira se va
calle abajo.
¡Ay! Que tío mas traido,
Si así se pasa la vida,
Estoy divertida.

There is a majo who comes to my window
in the evening, and looks at me.
As soon as he sees me and sighs, he goes
off down the street.
Oh! What a dullard of a man,
If this is the way it will be,
A fine time I shall have.

El Mirar de la Maja - The Gaze of the Maja

¿Por qué es en mi ojos tan hondo el mirar?
Que a fin de cortar desdenes y enojos los suelo entornar.
Que fuego dentro llevarán
Que si acaso con calor los clavo en mi amor,
Sonrojo me dan.
Por eso el chispero á quien mi alma di,
al verse ante mi me tira el sombrero
Y diceme asi: Mi maja! No me mires mas,
Que tus ojos rayos son,
Y ardiendo en pasión, la muerte me dan.

Why do my eyes have this deep look?
I must lower my lids to mask scorn and hatred.
Such a fire they give forth
That if by chance with passion I fix them on my love,
They make me blush.
Therefore, the Chispero* to whom I have given my soul,
When meeting me, pulls his hat down
And says to me: My maja! Do not look at me,
For your eyes are like lighting,
And with their burning passion, they destroy me.

*chispero has the same connotation in Madrid as apache in Paris.

Callejeo - Street rambling

Dos horas ha que callejeo,
Per no veo nerviosa ya sin calma
Al que le di confiado el alma.
No vi hombre jamás
Que mintiera mas
Que el majo que hoy me engaña.
Mas no le ha de valer,
Pues siempre fui mujer de maña.
Y si es menester,
Correré sin parar tras él entera España.

For two hours I have walked the streets,
Nervously and restlessly, but I cannot find
Him to whom I trustingly gave my soul,
I have never met a man
Who lied more
Than the majo who betrays me now.
But he will find it of no avail
For I was always a resourceful woman,
And if it is necessary,
I will follow him relentlessly all over Spain.

La Maja Dolorosa - The Sorrowful Maja No. 2

¡Ay! Majo de mi vida, no, no, tú no has muerto!
¿Acaso yo existiese si fuera eso cierto?
¡Quiero loca besar tu boca!
Quiero segura gozar mas de tu ventura.
¡Ay! de tu ventura.
Mas ¡Ay! deliro, sueño, mi majo no existe,
En torno mio el mundo lloroso esta y triste.
A mi duelo no hallo consuelo,
Mas muerto y frío
Siempre el majo será mio. ¡Ay! siempre mio.

Oh, majo of my life, no, no, you have not died!
Would I still be alive if that were true?
Wildly I desire to kiss your lips!
I want in faithfulness to share your destiny.
Alas! your destiny!
But oh! I am raving, I dream my majo no longer exists,
The world about me is weeping and sad.
I find no consolation in my sorrow,
But even dead and cold
My majo will always be mine. Oh! Always mine!

El tra la la y el punteado - The tra la la and guitar-strum

Es en balde, majo mio,
Que sigas hablando,
Porque hay cosas que contesto
Yo siempre cantando.
Por mas que preguntes tanto,
En mi no causas quebranto,
Ni you he de salir de mi canto.

It is useless, my majo,
For you to persist,
For there are some things which I answer
Always with a song.
No matter how much you question,
You will not distress me,
I will not end my song.

El Majo Discreto - The Discreet Majo

Dicen que mi majo es feo;
Es posible que si que lo sea,
Que amor es deseo que ciega y maree.
Ha tiempo que sé que quien ama no vé.

They say that my majo* is homely;
Perhaps it is so,
For love is but a desire that blinds and dazzles.
For a long time I have known that he who loves is blind.

Chevaux de Bois - Merry-Go-Round

Tournez, tournez, bons chevaux de bois
Tournez cent tours, tournez mille
tours;
Tournez souvent et tournez toujours,
Tournez, tournez au son des hautbois.
L'enfant tout rouge et la mère
blanche,
Le gars en noir et la fille en rose,
L'une à la chose et l'autre à la pose,
Chacun se paie un sou de dimanche.

Tournez, tournez, chevaux de leur
cœur,
Tandis qu'autour de tous vos tournois,
Clignote l'oeil du filou surnois
Tournez au son du piston vainqueur.

C'est étonnant comme ça vous soule
D'aller ainsi dans ce cirque bête,
Rien dans le ventre et mal dans la
tête
Du mal en masse et du bien en foule.

Tournez, dadas, sans qu'il soit besoin
D'user jamais de nuls éperons
Pour commander à vos galops ronds,
Tournez, tournez, sans espoir de foin

Et dépêchez, chevaux de leur âme,
Déjà voici que sonne à la soupe
La nuit qui tombe et chasse la troupe
De gais buveurs que leur soif affame.

Tournez, tournez! Le ciel en velours
D'astres en or se vêt lentement.
L'église tinte un glas tristement.
Tournez au son joyeux des tambours.

Turn, turn, fine merry-go-round
turn a hundred times, turn a thousand
times,
turn often and go on turning,
turn to the sound of the oboes.
The rubicund child and the pale
mother
the lad in black and the girl in pink,
the one down to earth, the other showing off,
each one has his Sunday pennyworth.

Turn, turn, merry-go-round of their
hearts,
while around all your whirling
squints the eye of the crafty pickpocket,
turn to the sound of the triumphant cornet.

it is astonishing how intoxicating it is
to ride thus in this stupid circle,
with a sinking stomach and an aching
head
heaps of discomfort and plenty of fun.

Turn, gee-gees, without any need
ever to use spurs
to keep you at the gallop,
turn, turn, without hope of hay.

And hurry, horses of their souls,
already the supper bell is ringing,
night falls and chases away the troop
of gay drinkers famished by their thirst.

Turn, turn! The velvet sky
is slowly pricked with golden stars.
The church bell tolls a mournful knell,
turn to merry beating of the drums.

Paul Verlaine

Notes and translations taken from Pierre Barnacs The Interpretation of
French Song. London: Victor Gollanez Ltd., 1976.

Schoenberg's Early Songs

Schoenberg began his career writing songs, and the lyricism of song remained one of the basic elements of his style. From the many songs he composed between 1898 and 1900, he chose twelve to publish as his Opus 1, Opus 2 and Opus 3...In these songs Schoenberg deliberately established his position in the great tradition of German Romantic lyricism...

Erwartung - Expectation

Aus dem meergrünen Teiche neben der roten Villa
Unter der toten Eiche scheint der Mond.
Wo ihr dunkles Abbild durch das Wasser greift,
Steht ein Mann und streift einen Ring von seiner Hand.

From the sea-green pond near the red villa,
Beneath the dead oak shines the moon.
Where her dark image gleams through water,
A man stands and draws a ring from his hand.

Erwartung - Expectation (Cont'd.)

Drei Opale blinken; durch die bleichen Steine
Schwimmen rot und grüne Funken und versinken.
Und er küsst sie, und seine Augen leuchten
Wie der meergrüne Grund: ein Fenster tut sich auf.

Three opals glimmer; among the pale stones
Swin red and green sparks, and sink below.
And he kisses her, his eyes glowing
Like the sea-green depths. A window opens.

Aus der roten Villa neben der toten Eiche
Winkt ihm eine bleiche Frauenhand.

From the red villa near the dead oak,
A woman's pale hand waves to him.

Jesus Bettelt - Jesus Begs

Schenk mir deinen goldenen Kamm; jeden Morgen sol dich
mahnen,
Dass du mir die Haare küsstest.
Schenk mir deinen seidenen Schwamm; jeden Abend will ich
ahnen,
Wem du dich im Bade rüstest, o Maria.
Schenk mir alles was du hast,
meine Seele ist nicht eitel,
Stolz empfang ich deinen Segen.
Schenk mir deine schwerste Last; willst du nicht auf
meinen Scheitel
Auch dein Herz, dein Herz noch legen, Magdalena?

Give me your golden comb; every morning may it
remind you
To kiss my hair.
Give your silken sponge; every evening I want
to be aware
When you prepare for your bath, O Mary.
Give me everything you have;
my soul is not vain;
Proudly I receive your blessing.
Give me your heavy burden; do you not also
wish to lay your heart,
Your heart upon my head, Magdalene?

Erhebung - Exaltation

Gib mir deine Hand, nur den Finger,
Dann seh-ich diesen ganzen Erdkreis als mein Eigen an.
O wie blüht mein Land, sieh mich doch nur an!
Dass ich mit dir über die Wolken in die Sonne kann!

Give me your hand, only finger,
And I will see this whole round earth as if it were my own
Oh, how my land blossoms. Gaze upon me!
That I may go with you above the clouds into the sun!

Richard Dehmelt

Waldsonne - Forest Sun

In die braunen, rauschenden Nächte flittert ein
Licht herein,
Grüngolden ein Schein.
Blumen blinken auf und Gräser und die singenden,
springenden
Waldwässerlein, und Erinnerungen.
Die längst verklungenen: golden erwachen sie wieder,
all dein fröhlichen Lieder.
Und ich sehe deine goldenen Haare glänzen, und ich sehe
Deine goldenen Augen glänzen aus den grünen, raunenden
Nächten.
Und mir ist, ich läge neben dir auf dem
Rasen und hörte dich wieder
Auf der glitzeblanken Syrinx in die blauen
Himmelslüfte blasen.
In die braunen, wühlenden Nächte flittert ein Licht,
Ein goldener Schein.

In the brown, rustling nights there flutters
a light,
A green-golden gleam.
Flowers brightly wink, and grass, and the singing,
leaping
Little forest brook, and memories.
The long silent ones: golden, golden they wake again,
All your joyous songs.
And I see your golden hair glitter, and I see
Your golden eyes glitter out of the green,
murmuring nights.
And I feel as if I were lying next to you on
the lawn, hearing you once again
Blow on your sparkling, glistening pipes into
the blue air of heaven.
In the brown, turbulent nights there flutters a light,
A gold gleam.

Johannes Schlaf

El Majo Discreto - The Discreet Majo (Cont'd.)

as si no es mi majo un hombre
ue por lindo descuelle y asombre,
n cambio es discreto y guarda un secreto
ue yo posé en él sabiendo que es fiel.
Cuál es el secreto que el majo guardo?
ería indiscreto contarlo yo.
o poco trabajo costará saber
ecretos de un majo con una mujer.
ació en Lavapies.
Eh! ¡Eh! Es un majo, un majo es.

But if my majo is not a man
Who is noted for being handsome,
He is, on the other hand; discreet and keeps a secret
Which I confided in him knowing that he is trustworthy.
What then is the secret that the majo kept?
It would be indiscreet for me to tell.
No little effort is needed to discover
The secrets a majo has with a woman.
he was born in Lavapies**/
Eh! Eh! He's a majo, a majo he is.

*Majo is a man of Madrid

**Lavapies is a section of Madrid.

otes are from Lionel Salter's "Recording Notes" Granados Songs featuring Pilar Lorengar and Alicia de Larrochia.
ondon OS5 26558, 1977.

anslations are by Waldo Lyman, Granados Tonadillas. New York: International Music Co., 1952.

Songs About Spring (Texts by e.e. cummings)

I

no knows if the moon's
balloon, coming out of a keen city
the sky--filled with pretty people?
and if you and i should
et into it, if they
ould take me and take you into their balloon,
y then
'd go up higher with all the pretty people
an houses and steeples and clouds:
o sailing
ay and away sailing into a keen
ty which nobody's every visited, where
ways
it's
Spring) and everyone's
a love and flowers pick themselves

II

spring is like a perhaps hand
(which comes carefully
out of Nowhere) arranging
a window, into which people look (while
people stare
arranging and changing placing
carefully there a strnage
thing and a known thing here) and
changing everything carefully
spring is like a perhaps
Hand in a window
(carefully to
and fro moving New and
Old things while
people stare carefully
moving a perhaps
fraction of flower here placing
an inch of air there) and
without breaking anything.

III

in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
spring
and
the
goat-footed

balloonMan whistles
far
and
wee

IV

in

Spring comes (no-
one
asks his name)

a mender
of things

with eager
fingers (with
patient
eyes)re

-new-

in remaking what
other

-wise we should
have
thrown a-

way (and whose

sea
brook
-bright flower-
soft bird
-quick voice loves

children
and sunlight and

mountains) in april (but
if he should
Smile) comes

nobody'll know

V

when faces called flowers float out fo the ground
and breathing is wishing and wishing is having--
but keeping is downward and doubting and never
--it's april (yes, april; my darling) it's spring!
yes the pretty birds frolic as spry as can fly
yes the little fish gambol as glad as can be
(yes the mountains are dancing together)

when every leaf opens without a sound
and wishing is having and having is giving--
but keeping is doting and nothing and nonsense
--alive; we're alive, dear: it's (kiss me now) spring!
now the pretty birds hover so she and so he
now the little fish quiver so you and so i
(now the mountains are dancing, the mountains)

when more than was lost has been found has been found
and having is giving and giving is living--
but keeping is darkness and winter and cringing
--its spring (all out night becomes day) o, it's spring!
all the pretty birds dive to the heart of the sky
all the little fish climb through climb throught the mind of the

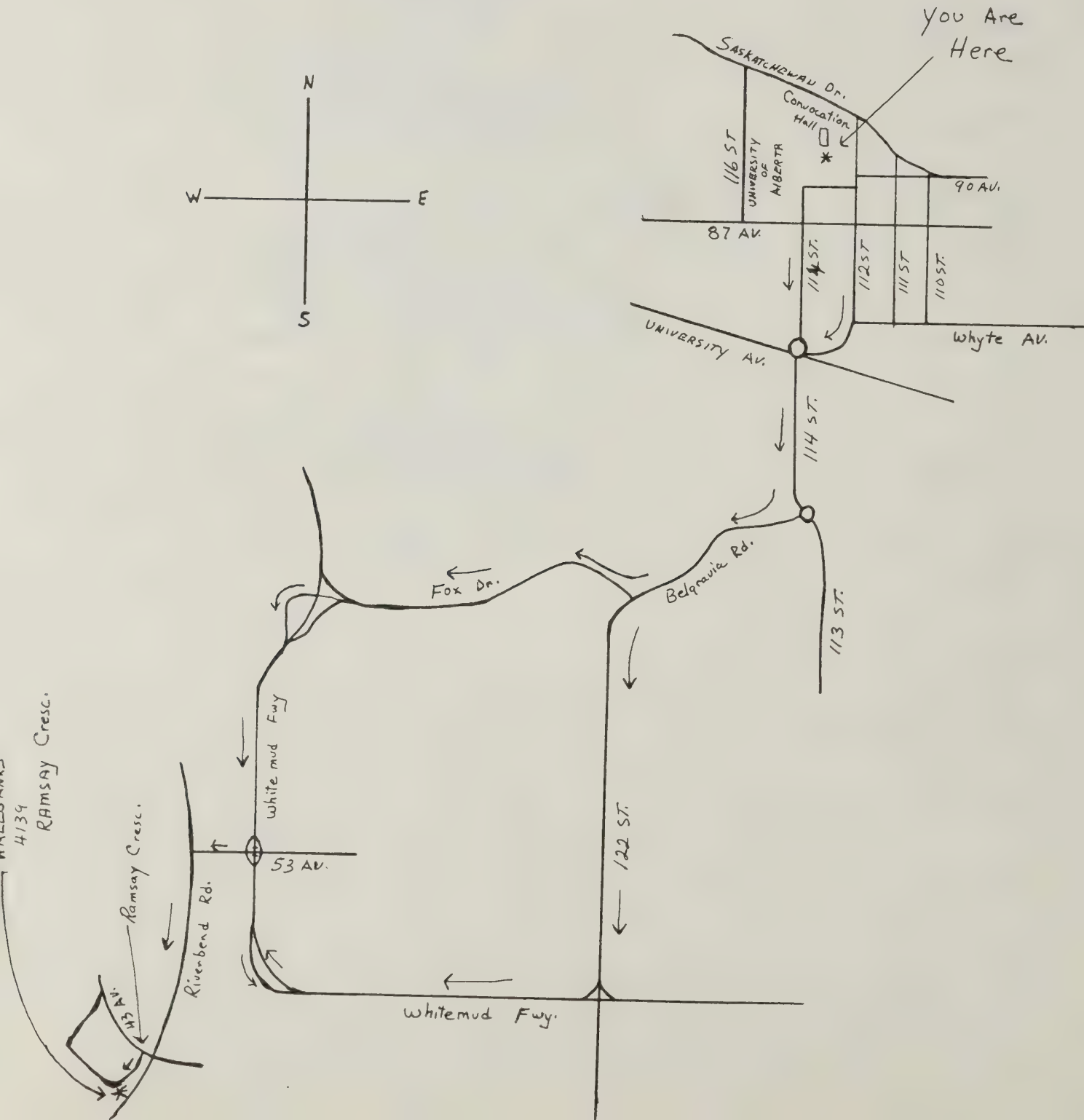
(all the mountains are dancing; are dancing)

e.e. cummings

HEARTFELT THANKS TO:

my patient husband, supporting families, caring instructors and understanding friends

EVERYONE is cordially invited to a reception at the Wallbank home, 4139 Ramsay Crescent, following the recital.





UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

In Recital

JOSEPH C. LAI

assisted by

SYLVIA SHADICK-TAYLOR

JUDY-LYNN SAWCHUK

AND FRIENDS

Sunday, June 7, 1987 at 3 p.m.

'Orientique' for piano and percussion (1986).....Joseph Lai
(xylophone, temple blocks, gong, timpano)
Sylvia Shadick-Taylor, piano
Scott Martin, Graeme Peppink, Joseph Lai, percussion
Ken Cunningham, contemporary ballet solo

Piece for Unaccompanied (Clarinet) Flute (1986).....Marco Burak
Sonya Schrum, flute

'Solitude' for Solo Clarinet (1986).....Joseph Lai

Piano Piece for Left Hand (1987).....Marco Burak
Allegro, Grave, Presto, Andantino

INTERMISSION

Concerto in D for Piano (Left Hand) and
Orchestra (1929-31).....Maurice Ravel
(1875-1937)

Sylvia Shadick-Taylor, accompanist

Three Romances (Homage to Sergei Rachmaninov) (1987).....Joseph Lai
(First versions)

- 1) Vocalise: Tranquillo, Lentamente e molto cantabile (for soprano and piano)
- 3) Vocalise/Aria: Violentemente, Lente lugubre (for soprano and left-hand piano)
- 2) 'Amortissement D'affection': Mesto, melancholic (for solo piano)

Judy-Lynn Sawchuk, soprano
Joseph C. Lai, piano

* -in memory of John Lai- *

Sponsored by: Oliver Music Co. Ltd. and the Music Department of the University of
Alberta.

Convocation Hall, Old Arts Building

PROGRAM NOTES

JOSEPH C. LAI (Composer/Pianist) - Born in Hong Kong, Joseph began studying piano at age 3 years. His family immigrated to Canada in 1973 and he continued his studies in Edmonton. From 1978-1985 he studied privately with Professor Alexandra Munn of the University of Alberta. In 1981 he studied at the Johannessen International Summer School of Arts with distinguished pianists John Ogden, Ronal Turini, Béla Siki, and Robin McCabe. Joseph has consistently obtained first class honors in piano examinations and has already obtained his "Performer's" Diploma from the Western Board of Music. He has also received prizes and top honors from the Kiwanis Music Festival, Western Board of Music, and Alberta Cultural Assistance. His first public recital was in 1978, and in 1979 and 1981 he performed on the CTV series FEATURE ARTIST. Joseph played his Edmonton Debut Recital in February 1983 and his Orhcestral Debut in March 1984 with a performance of GRIEG's "Piano Concerto" with the Edmonton Youth Orchestra under the baton of Michael Massey. In 1985 during the Tercentenary celebrations of Bach's birth, Joseph's performance of Bach's Toccate in e, BWV 914 was broadcasted on the CKUA Radio program "CELEBRATE BACH". In that same year, he was a Bronze medalist in the Bach Tercentenary Festival Scholarship Competition. However, during the Bach competition, Joseph for the first time experienced the inability to control his fingers in his right hand, notably his third and forth fingers, which had a tendency to curl-up and tuck under the palm of the hand. For the past two years, a diagnosis of this unique problem is yet to be found, but many physicians feel this problem is the collapse of the finger muscles due to overplaying. Since the Bach competition, Joseph has concentrated on Left-Hand repertoire and fervently on Composition. In 1986, he began his compositional studies at the University of Alberta. This recital marks the premiere performances of three of his works.

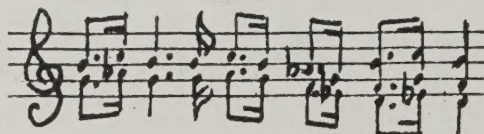
ORIENTIQUE for Piano and Percussion (March 1986): This work was written within the week of March 11-17. It was written under the special request of Ken Cunningham, who had wanted original music to be choreographed to a Classical Ballet solo as an entry in the Alberta Dance Festival. All soloists in the Festival had maximum time limits of two minutes, thus explaining the rather transient duration of this composition.

Having been brought up in Western Culture and nourished from the works of Bach, Beethoven, Brahms et al, this composer was rather ignorant of Oriental culture and Chinese music in general. Therefore, being neither a true Oriental nor a Caucasian, I took on the challenge and intriguing task of writing something that might sound substantially Oriental; but by combining musical insight and elements of both cultures, such as the use of western instruments.

ORIENTIQUE is based on four original themes, each lasting approximately 30 seconds. These melodies were emulated after Chinese Songs that I had listened to prior to composing. The score calls for a small scatter of percussion instruments: xylophone, temple wood blocks, gong, timpano, and piano; which places demands on both its lyrical and percussive qualities. What I had tried to achieve through this work was a composition that would be a spontaneous wash of impressionistic vibrant sound; and of course, to fulfill its original purpose as a dance piece. It is dedicated to Ken Cunningham.

SOLITUDE for Solo Clarinet (October 1986): "Nothing helps me so much as solitude. In my opinion it is only possible to compose when one is alone and there are no external disturbances to hinder the calm flow of ideas." - Sergei Rachmaninov

SOLITUDE was a compositional assignment which explored compositional techniques old and new. The entire work is based on the development and metamorphosis of "Projected Intervals" based on the following notes: B, C, C sharp, D sharp, E, F sharp, G, A, A sharp. All intervallic components are solely based on the interversion of these notes. The work is in one continuous movement, but may be seen as having three sections with the first being Improvisatory (ponderous, lyrical), and the second Solemn and is based on the DIES IRAE, and the concluding Toccate (percussive, sharp). Two thematic ideas dominates the entire work: one is the Dies Irae; the other a silly little tune borrowed from an old friend of the composer's:



-this awkward group of notes, no more than a fragment of a descending C minor harmonic scale, is utilized most intelligently and effectively in Lai's "Solitude". It is first used in the middle Dies Irae section where it is cleverly guised as embellishments to the long chain of trills; and then comes to the forefront in the concluding Toccate. The work "Solitude"; belies the agitated character and the varied moods of the work: Ponderous, lyrical, Playfully-teasingly, Violent-agitated, etc.

The technical demands on the clarinetist are enormous with the Toccate full of fiendishly difficult arpeggios abound with enormous leaps. This has once prompted someone to say: "He (Lai) must have copied a Liszt Etude for piano and rewrote it for clarinet!"

THREE ROMANCES (HOMAGE TO SERGEI RACHMANINOV) (May 1987): "In my own composition, I am greatly helped if I have in mind a book which I have recently read, or a beautiful picture or a poem. I try to make my music speak simply and directly that which is in my heart at the time I am composing. If there is love there, or bitterness, or sadness, or religion, these moods become part of my music..." - Sergei Rachmaninov

The Three Romances show a strong affinity to Rachmaninov's music and here pays homage to the great master. The first romanza: a Vocalise for soprano and piano, was deeply influenced by Rachmaninov's own hauntingly beautiful Vocalise. The demands on the vocalist are utterly difficult, if not awkward. The soprano must articulate unconventional leaps of augmented and diminished intervals, very much in the manner of SAMUEL BARBER's music. The most prominent interval here is the "Diabolus in musica" (tri-tone). The underlying piano accompaniment also poses problems for the soprano in that the rhythm constantly shifts and the voice and piano are never together note-for-note. Therefore, the voice is in triplet rhythm while the piano is in sixteenths. The piano only serves as a bed of harmonies for the vocal line. The piece was written as a Christmas present for Kathy D. Estridge, to whom it is dedicated.

The third romanza, also a Vocalise, was written shortly after the death of the composer's grandfather, and it is in memory of Rev. John Lai. After the dissonance of the opening chords, there is a brief declamatory melisma which make way for the wordless Aria of pure consonance. The form is almost A-B-A, however the recapitulation is preceded by another short melismatic passage for the soprano. The piano accompaniment is most unusual for it only employs the left hand. The composer wrote it especially for himself to perform and also adds to the dark nature of the work.

The second romanza, subtitled 'Amortissement D'affection' (Dying Affection) for solo piano is very much in the style of Erik Satie. It is dedicated to Judy-Lynn Sawchuk.

MARCO BURAK (Composer) - Marco began formal piano studies at the age of seven and began formal study in Composition at the University of Alberta in 1986.

PIECE FOR UNACCOMPANIED FLUTE and PIANO PIECE FOR THE LEFT HAND: The flute piece, originally for the clarinet, was written in 1986 as a composition assignment.

The Piano Piece was written at the request of Joseph Lai, and was completed in May 1987. Neither of these pieces are programmatic and have extramusical significance.

JUDY-LYNN SAWCHUK (Soprano) - At 19, Judy Lynn is entering her third year at the University of Alberta. Miss Sawchuk has taped two radio broadcasts for the CBC, What The Old Man Does Is Always Right and Benjamin Britten's Noyee's Fludde with Canada's mezzo Audrey Glass. In addition, over ten speaking broadcasts for CKUA and ACCESS radio. This fall she may be seen on CFRN's Tommy Bank's Young Classical Performances. Miss Sawchuk has been awarded a silver medal from the Royal Conservatory for outstanding vocal performance. Aside from her credits in classical training, Miss Sawchuk has built a repertoire in both stage and Musical Theatre experience. Credits include MacLab Theatre's recent production of Fire!, Show Without A Curtain, Banff School of Fine Arts, and To London With Love, Edmonton Musical Theatre. Miss Sawchuk will be seen in the upcoming feature film The Haunting of Hamilton High and The Boyfriend with Center Stage. This summer Judy-Lynn will be continuing her vocal studies at the Banff School of Fine Arts.

GRAEME PEPPINK (Percussionist) - Graeme is presently completing his Bachelor of Education degree minoring in secondary school music. He has played with the Edmonton Wind Sinfonia, Edmonton Youth Orchestra, University Concert Band and Wind Ensemble as well as several Concert Choir groups. Presently, Graeme is part of a jazz rhythm section trio, '3, 4 Jazz'. This trio is working on a Fringe Festival show, with possible performances at West Edmonton Mall and elsewhere.

SCOTT MARTIN (Percussionist) - Scott is entering his second year of Bachelor of Music at the University of Alberta. He has performed with the Edmonton Youth Orchestra, Alberta College Percussion Ensemble, and the University of Alberta Concert Band.

KEN CUNNINGHAM (Ballet Dancer) - A close friend of Joseph Lai's, Ken is a 20 year old Ballet dancer. Currently, he is studying at the Edmonton School of Ballet and for the past year has been dancing for the school's company, 'The Edmonton Festival Ballet' under the Artistic Direction of R. Clinton Rothwell. In the 1986 Alberta Dance Festival, Ken was a silver medalist in the Solo Classical Ballet category with Lai's 'ORIENTIQUE' original music and choreography by Mrs. Margaret Flynn. In July, he will be leaving to study in the Professional Division of the Royal Winnipeg Ballet School. Thus being the case, this performance could very well be his farewell performance.

SONYA SCHRUM (Flautist) - Sonya has been playing flute for ten years and has completed her second year in the Bachelor of Music program at the University of Alberta. Ms. Schrum's future plans include teaching and hopefully a position in a symphony orchestra.

SYLVIA SHADICK-TAYLOR (Pianist) - Formerly of Saskatoon, has an extensive background in training and performance. She holds a Bachelor of Music degree cum laude from the University of Alberta, as well as Licentiate and Associate Diplomas. Her teachers in Canada include Sheila Shinkewski, Lyell Gustin and A.M. Munn, and her studies have also taken her to Banff, Aspen, New York and Salzburg, Austria. She has given several solo and chamber music recitals in Western Canada, and has been heard on CBC Radio both regionally and nationally. Edmonton is now her home where she has worked for the University of Alberta, the Edmonton Opera Association, Alberta Opera Touring Association and Grant MacEwan Community College, and is presently active as a freelance accompanist, adjudicator, examiner and private teacher.

DAVID HAYMAN (Clarinetist) - David has completed his third year in the Bachelor of Music program at the University of Alberta. He was a member of the University's St. Cecilia Orchestra, Symphonic Wind Ensemble, and the Edmonton Youth Orchestra.

RAVEL: CONCERTO IN D FOR THE LEFT HAND

Not only is Maurice Ravel's Piano Concerto for the Left Hand a stunning 'tour de force' that makes formidable demands upon the soloist, but it also is a work of extraordinary fire, imagination and charm.

The story of how Ravel came to write this unique composition is unusual: It was commissioned by the distinguished and famed Austrian pianist, Paul Wittgenstein, who had lost his right arm in the First World War. Refusing to abandon his career, Wittgenstein approached successfully such eminent composers as Richard Strauss, Prokofiev, Benjamin Britten and among others, with the invitation to write music for him that would fit his particular requirements.

At the time that Ravel accepted the Wittgenstein commission he was already at work on another and two-handed piano concerto, the one in G major that he planned to use himself on a projected tour of America (which never materialized) that he hoped would match the success of a visit he had made to the U.S. in 1928. As Ravel worked at this concerto for his own use, he was haunted by memories of the jazz that had so fascinated him in the nightclubs of New York City's Harlem and Greenwich Village. These recollections inspired Jazz-like themes of his own, so Ravel decided to make use of them in the one-handed Wittgenstein concerto. This gave him the impetus to begin the commissioned work, while at the same time he continued the writing of the concerto he intended for himself.

The Concerto for the Left Hand consists of one continuous movement, and the opening 'Lento' is an evocation on the grandest and most magnificent scale of the courtly sarabande. It is only when this has been built to a climax that the solo instrument enters--with a dramatic cadenza--like flourish which make unusually large use of the weight and striking power of the left hand and must be weighted towards the lower ranges of the keyboard. This leads to a quieter restatement of the theme already treated by the orchestra. A short but brilliant 'strepitoso' passage brings the piano's statement to an end and the sarabande is once again taken over by the orchestra. This leads to a section in which the orchestra and solo instrument are heard alternately until the two join in a brief 'andante' in which the piano supports the dotted melody sung by the english horn. There is a succeeding 'allegro' which has the quality of a 'tarantelle'. This gives way to a second and final 'cadenza' of enormous brilliance and difficulty for piano; and the work comes to a rousing and concerted end.